UNIVERSITY OF ARIZONA
39001003052845

MUS[illegible]ATION

for the

STUDENT

J. LAWRENCE ERB

NEW YORK: G. SCHIRMER, INC.

MUSIC APPRECIATION

for the

STUDENT

MT
6
E68
M7

A Handbook
for
Amateur and Music-Student

By

J. LAWRENCE ERB

THIRD EDITION

G. SCHIRMER, INC., NEW YORK

Copyright, 1926, by G. Schirmer, Inc.

32170

Printed in the U. S. A.

PREFACE

The study of Music Appreciation is still in its infancy. Neither its materials nor its methods have as yet progressed beyond the experimental stage. The phrase itself has caught the popular imagination and has been much on the tongues of educators, as well; but in the main there has been only partial agreement as to what should be included within the scope of the term, or how the best results might be attained. After a number of years of class-room teaching of the Appreciation of Music as well as persistent efforts to promote Appreciation through the written and the spoken word, the method employed in the present volume has gradually taken shape as, on the whole, the most satisfactory for presenting the subject to the music-student and the music-lover whose ambitions are not professional. The writer feels that this volume, too, is an experiment, but one which has the virtue of a somewhat different point of view and procedure from any of the familiar works on the same general topic at present before the public. Since it is experimental, it *refuses to be dogmatic*, but is presented in the hope that, through its ministrations, the number of music-lovers may be appreciably increased.

August 15th, 1924.

139864

TABLE OF CONTENTS

CHAPTER		PAGE
	Preface	iii
	Introduction—Methods and Materials	v
I.	A Survey of the Field	1
II.	How Music Grew	7
III.	Folk-Song	16
IV.	The Art-Song : Schubert and Schumann	24
V.	The Art-Song : Franz and Brahms—Haydn to the Present Day	34
VI.	The Pianoforte and its Music	57
VII.	The Stringed Instruments	90
VIII.	The Organ	106
IX.	Chamber-Music	122
X.	The Symphony Orchestra	145
XI.	Oratorio and Cantata	176
XII.	Opera	192
	Postscript	218
	Index	221

INTRODUCTION

Methods and Materials

To enjoy music is a simple matter; but, because it is so simple, many people do not succeed in doing it. This is due to a variety of reasons, among others the mistaken attempt to "interpret" music in terms of something else. The result is confusion.

Musical Enjoyment

Music is a language—a language without words, it is true, but one which enables one human intelligence to communicate with another just as truly as do words or looks or motions. The ideas to be presented are *musical* ideas, for the most part incapable of being expressed through words or any other medium except sound, but ideas nevertheless. They are subject to logical arrangement and development, so as to make their meaning clear and complete. A skilful composer combines tones and builds up a structure of musical logic and beauty just as the skilful poet works with words. With a little observation and experience, it is as easy to understand the one as the other.

Music as a Language

In music there are four elements which are always present, though not always equally prominent. These are: **melody, harmony, rhythm** and **tone-color** (or **quality**).

Elements of Music

A **melody** is a succession of tones in a more or less horizontal line, which conveys the IDEA of a composition. It is popularly called the "tune." No composition can exist without some sort of "tune," but there is the greatest variety in the kinds which are possible. Some melodies are composed of ideas which are obvious in their meaning and arranged like the recurring lines of the stanza of a simple verse. Others are, on the one hand, either more fragmentary, like exclamations or unfinished sentences, or, on the other, long and involved, like the prose of some Henry James; full of "meat," but with the meaning

Melody (or Tune)

not always easy to come at. In music it is possible to combine two or more melodies so that they sound well together. Such combination is called, under certain circumstances, **Counterpoint.**

Harmony is the term applied to the (perpendicular) combination of tones. Presumably this combination is *euphonious* (well-sounding). However, euphony, like other forms of beauty, is partly a matter of personal taste; so the realm of Harmony is a large and flexible one and includes a variety of elements, some of which do not always get on well with the rest. Ordinarily the term, Euphony, is applied to those combinations of tones whose vibrations do not clash.[1] This (Euphony) is what most people mean when they talk about "Harmony." It is evident, however, that, if ideas are to be expressed and developed to their logical conclusion, not all combinations of tones can be euphonious. Hence, music consists of two kinds of harmonies, the Consonant (or *smooth-sounding*) and the Dissonant (or *harsh-sounding*). Simple music, such as Folksongs and, to some extent, Classical music—using the term in its true sense—consists in large proportion of Consonant harmonies; while modern music, especially the most modern, runs more to Dissonance. Nothing but Consonances would make music insipid, while nothing but Dissonances would remove it from the realm of *music* to the domain of *noise*. The best music, especially of the later times, alternates the two, the Dissonances serving to stimulate the interest and attention, while the Consonances provide the points of repose and psychological relief.

Harmony

Rhythm refers to the movement of the music. It means, literally, "flow" or "flowing." Rhythm has to do particularly with the succession of *Accents* which give form to Melody and Harmony. Without rhythm, melody would be dead and monotonous, not to say

Rhythm

[1] All sound is vibration. Differences in pitch simply mean differences in the *rate* of vibration—faster or slower for higher or lower pitches.

meaningless. In fact, many melodies are made more by their rhythm than by the succession of tones. The same succession may express a variety of different musical ideas through change of rhythm alone. This can be easily appreciated by playing some familiar melody of pronounced rhythm in some other rhythm of different kind. The melody is completely transformed.

The most important element in rhythm is ACCENT. This, in most music, occurs regularly on the *first beat* of each *measure;* in larger measures, *secondary accents* occur also on the *third*, *fourth*, or *seventh* beats. Some music, moreover, has *dislocated* accents, falling on what would otherwise be weak beats. Such accents are known as **Syncopations.**

Accent
Syncopation

In Dramatic music, or in very old music, the accent does not recur in every measure but follows the stress of the words. When accents occur regularly, we have *Measured* music, music which is divided into measures of equal length; while when the accents follow the words, in modern dramatic music, we call it RECITATIVE. Most music is Measured music, and there is a great variety of rhythms. These are based principally upon Double or Triple measure (with two or three beats of equal value to the measure) or their multiples—four, six, eight, nine or twelve beats to the measure.

Recitative and Complex Rhythms

Tone-Color or, better, **Tone-Quality** refers to that characteristic which differentiates one kind of instrument or one kind of voice from another. Just as there are no two leaves exactly alike, nor two faces, so there are no two voices exactly similar, nor, for that matter, any two instruments as they are played. The quality of the tone is what is different, even though everything else may be alike. It is the variety in tone-

Tone-Color (or Tone-Quality)

quality which makes the Orchestra so fascinating. The same melody may be played over and over by different instruments or combinations of instruments, taking on a new meaning each time it appears. Experienced listeners get something of the same pleasure in comparing the quality of different voices or the "tone" produced by different pianists or violinists or the ensemble effects brought out by various choruses or orchestras. Quality has been particularly stressed in the music of the past century, with the rapid development of orchestral music in the direction of new combinations and the addition of new instruments.

Musical ideas are expressed in sentences, which are made up of phrases and clauses, as in spoken and written language. Usually the germ of an idea is a short "Motto" or strain, often spoken of as a **Motive**. From this the idea as a whole is developed. Often the Motive is a characteristic **Figure**, or group of notes which is repeated in a more or less insistent way. Sometimes an accompaniment or a melody is built out of a recurring figure which in some cases works up to a strong dramatic climax, by means which are largely mechanical, simply making use of the psychological effect of repetition.

Motive and Figure

Often a phrase or clause consists of Statement and Answer. At other times it is repeated in **Imitation**, playing or singing it over without essential alteration except that it is at a higher or lower pitch. By comparing with the structure of sentences in literary composition, it is easy to arrive at a fair idea of the structure of melodies. The combination of sentences into paragraphs (or stanzas), chapters and so on is not dissimilar to what goes on as the Form of a musical composition unfolds itself. The analogy is not absolute, but it is sufficiently close to serve the purpose of the student-listener.

Imitation.

Structure of Melodies

A musical composition is built upon a plan, which we call its **Form**. The Form is its architectural scheme. Just as there are big houses and little houses, plain houses and ornate houses, simple cottages and elaborate palaces, houses for strict utility and others which are largely for pleasure or ornament, so do the form and scope of musical compositions vary to fit the purpose and the occasion. Some are short and simple, homely one-room or two-room structures, as it were, in which is nothing elaborate, nothing superfluous, though there may be beauty and sentiment aplenty, so far as the structure admits. Such are the Folk-songs and other compositions in the same style; not necessarily of one room or two, for that matter, but, perhaps, like some rambling old home that grew, room by room, as the needs of its occupants increased. Of course, when we come to the more elaborate and pretentious compositions, we find the formal plans, such as the Sonata-Allegro and the Rondo or, a little more stilted and old-fashioned, the Fugue and its contemporaries. In the later days, since the middle of the nineteenth century especially, when styles underwent rapid changes, we have the Symphonic Poem, which can be made to fit almost any taste; can be extended here or contracted there, or made to take on almost any form, adapting its proportions and arrangement to suit the purpose of the composer.

Form

In listening to music, an understanding of the Form of the composition helps considerably in its enjoyment; but this understanding need not be detailed or complete. For the average beholder it is enough to view a beautiful edifice from a proper vantage-point; it is not necessary to consult detailed architectural drawings or to be familiar with the engineering problems involved. So, it is neither necessary nor advisable to burden the ordinary listener with detailed analyses or other similar injunctions. These are for the student, whose business it is to analyze. Enough for others to

Appreciation and Knowledge

enjoy the composition as it unfolds itself. Of course, it is true that the person who views a beautiful building will *enjoy more fully* and *appreciate more intelligently* what he sees if he has, by study and observation, acquired sufficient acquaintance with art and architecture to make obvious to him the merits of the structure before him. And the listener to great music will *derive greater enjoyment and inspiration* from the hearing if previous study and acquaintance with various types of music have enabled him to come to the concert with trained observation and discrimination. Nevertheless, one does not enjoy the beauty and fragrance of the rose by tearing it apart to observe its structure, neither does one enjoy a work of art by subjecting it to anatomical analysis. Art is a *synthesis*, a process of selection and combination of elements to create a new thing of beauty and inspiration. The enjoyment of an art-work on the part of the listeners comes, at least in part, from reproducing, as perfectly as possible through the imagination, the mood and emotional experience from which it sprung in the mind of the composer.

Classical Music

No one goes very far in the discussion of Music, Literature or Art without coming across the terms, **Classical** and **Romantic.** As a matter of fact, both terms are used rather loosely and are consequently rather hard to define. Strictly, Classical music is that which was written during the Classical Period—roughly between about 1750 and 1825—by the great Viennese school of composers, Haydn, Mozart and Beethoven, and their disciples and imitators. Ordinarily, however, the term includes all music which is accepted as of a high standard, particularly as opposed to popular music in its various forms. The more restricted use is the more correct and will be adhered to in the present discussion. In Classical Music, *perfection of form and finish* were regarded as of the highest importance, so that, sometimes, the idea to be conveyed was of less value than the manner in which it was presented.

Classical Music is restrained and approximately perfect, it appeals to the intellect and to the artistic sense primarily, though in many cases it is also full of emotion. It inspires by virtue of its perfection as well as through the appeal to the feelings.

The Romantic School.

Programme Music

Romanticism (or the Romantic Movement) developed toward the end of the eighteenth century in every form of artistic expression. It breathed new life into the Classical spirit which, by reason of its very perfections, was growing away from human expression. The Romantic ideal magnified the *idea rather than the form* of its expression, was more *subjective* and consequently made *more of mood and feeling*. It soon took on imaginative aspects, which did much to enlarge the boundaries of musical expression, even though, at times, there was a crudity which was distasteful to those who held to the Classical tradition. While Romanticism led occasionally to extravagances, it liberated the imagination in a way to make music more intimate and expressive. In connection with modern music of the Romantic type, one often meets the term PROGRAMME MUSIC. This means music which tries to tell a story or paint a picture and in so doing follows a "Programme" or synopsis.

Polyphonic Music

Before the days either of Classical or Romantic, music was **Polyphonic** (many-voiced). Bach and Händel were the last and greatest masters of this style, which lasted several centuries (considerably longer than either of the more modern types) and included many great names, among which that of Palestrina, the great sixteenth-century genius, must not be omitted. The polyphonic style grew out of vocal part-writing and, as its name indicates, consisted of *several parts, each* of which was an *independent melody*, but combined, by the application of a series of elaborate rules, to form a euphonious whole. The Fugue and its kindred com-

positions are its outstanding development, as the Sonata (with its kindred forms, Symphony and Concerto) marked the Classical Period, and, to some extent, the Symphonic Poem the Romantic.

Dramatic Music

Dramatic Music, best exemplified in the Opera, has undergone a variety of transformations. In its first development, early in the seventeenth century, it was merely an attempt at musical declamation, with little attention to the music as such, but concerned simply with the rise and fall of the voice to add poignancy to the dramatic delivery of the text. In the course of time the musical side of the equation received greater development until Opera became rather a *series of compositions* for the voice, written around the dramatic plot, than a drama reinforced by musical declamation. Twice, great reformers (Gluck and Wagner) brought about a return to the original basis; but there is no denying the fact that most opera is open to criticism from the standpoint of dramatic verity. Since the time of Wagner, however, beginning about 1850, dramatic music more nearly conforms to the dramatic standard, and is consequently to be appreciated rather in proportion to its fidelity to the unfolding of the plot and the delineation of the characters than to its agreeableness as music. It is, as Wagner preferred to call it, **Music-Drama.**

Meaning of Music

The *meaning* of music—who shall interpret it? Music speaks the language of tone. It grows out of certain emotional states or experiences and appeals directly to the emotions of the listener. But how does it appeal and what meaning does it convey? Much of the misunderstanding of music and the lack of interest in good music arises either through an attempt to read into it, from the outside, as it were, what someone thinks *ought* to be there; or, through unfamiliarity with the manner of its expression, failure to register upon the mind of the listener. Descriptive titles or "Programmes"

may stimulate the imagination so that the mind more readily responds to the composition. But, after all, these are like condiments with food. Unless used with great moderation and discretion, they so dominate the senses that the flavor of the food itself is completely lost. Many a composition has lost all hope of a *hearing* because the audience was so intent upon following the "programme-notes" that it listened with only the minor portion of its attention. When all is said and done, music means to each listener *just what that listener gets out of it.* As a rule, the reaction will be most favorable if the music is allowed to *speak for itself*, without carrying the burden of a story or a learned "interpretation." It is right that each listener should make *his own* interpretation; it is conceivable that there might be as many "meanings" as there are listeners. That is the real way in which to appropriate the music to one's own enjoyment and uplift. *One cannot do it by proxy.* As Walt Whitman said, *Music is what awakens within us* when we hear the instrument or the voice. One cannot hear for another any more than one can eat for another. Facts *about* music can be presented to stimulate the understanding or explain technical matters, but the music itself must stand or fall by the reaction which takes place in each listener. Therefore, critics or interpreters or annotators are valuable only to enable the listeners to *clarify* their impressions. Under no circumstances should the verdict of such an one be allowed to *supplant* that of the listener. The only cure for inefficient hearing is *more hearing and more sitting in judgment* until the critical *and appreciative* faculties have by exercise attained their normal development.

Scope of Study

In undertaking a course of reading and study for the purpose of developing the *appreciation* of music, one is at once confronted with the limitations of time and money. A single composer might well serve as the study of a lifetime, if one had the leisure and the inclination; but

there are a multitude of composers who have contributed to the list of masterpieces, and their compositions are legion. Not even the musician can hope for an intimate acquaintance with more than a small part of the whole, so the amateur and the student are naturally much more limited. It has been the endeavor to present in this volume attractive examples from among the best works in each realm, usually including those commonly rated as masterpieces, except where they would be hopelessly "beyond the depth" of the uninitiated. The works described or indicated are only a small proportion of what the intelligent concert-goer should know. There is *no maximum* of acquaintance beyond which concert-givers never venture. On the contrary, the ambitious concert-giver is ever expanding his repertoire, so that the list of compositions changes materially from season to season. However, there are certain standard works in each form which may be looked for with reasonable frequency. These may well be regarded as the "irreducible minimum," to know which is imperative if one is to be thought of as musically cultured. In the main, with only such exceptions as might arise from differences in opinion or human errancy, the compositions listed in this volume are designed to provide such a minimum list. The music-lover who desires to be well-read musically will add to this list continuously. For music is a living art, growing out in new forms and manifestations day by day; and the musically intelligent person must constantly renew and add to his possessions if he would keep "up to date."

QUESTIONS ON THE INTRODUCTION

What is meant by the statement that music is a language?
What are the four elements which go to make up music?
What is Melody? What is the common name for Melody?
What is the name given to the combination of two or more Melodies at the same time?
What is Harmony?
What are the two kinds of Harmony?

Why are the two kinds necessary?
What is Rhythm? What is its particular value?
What is Syncopation?
What is a Recitative?
What is Tone-Color or Tone-Quality? What is its value?
What is a Motive? A Figure?
What is meant by Imitation?
What is meant by Form in music?
Name some well-known musical forms.
How necessary is a knowledge of Musical Form to the appreciation of music?
What is the best way to enjoy music?
Name three great periods or styles into which music falls.
When was the Classical Period and who were its greatest representatives?
What is the particular characteristic of the Classical Style?
When did the Romantic Period begin?
What did Romanticism do for music?
What is Programme Music?
When was the Polyphonic Period and who were its three greatest representatives?
What is Polyphonic music?
Name the best-known kind of composition which was developed in each of the three periods.
How did Dramatic music develop?
Who were the two great reformers of Dramatic music?
How is the meaning of music arrived at?
What is the value of descriptive titles?
How are critics and interpreters valuable?
What is the purpose of the study of Music Appreciation?
How may true Music Appreciation be attained?
What is the good of the appreciation of music to you? (This question is not answered in the text.)

MUSIC APPRECIATION FOR THE STUDENT

CHAPTER I

A Survey of the Field

A great man has stated that Art is the expression of a man's joy in his work. Another has said that Art grows out of the play-spirit, idealized. Both mean much the same thing.

What is Art?

Just as the spirit of play in one form or another is universal among mankind, so a love of beauty and of the beautiful way of doing things is to be found in every member of the human family. Naturally, this instinct does not show itself in the same manner or in equal degree everywhere. Rather, it is subject to infinite variation. Since it is a personal matter, it takes on as many forms as there are types—or perhaps individuals—among the human race.

The Love of Beauty Universal

This holds true in every field of artistic expression. There exists at the present moment, among certain races and individuals, painting or sculpture or architecture as primitive as one might expect to have found in the Stone Age, and the same holds true of Music or the style of clothing or of personal adornment. At the same time we are accustomed to the most "advanced," ultra-modern expression in all these directions, as well as to every possible type or combination of types in between. Even in the most civilized communities, some minds cannot enjoy anything but the simple

Taste—A Personal Matter

and elemental; others are bored except when in the presence of the complex. Taste is a personal matter, to a large extent, and therefore is characterized by variety rather than by uniformity.

As soon as one accepts as fundamental the principle of the variety of tastes, the matter of Art and its appreciation takes on a different aspect. By education and experience, by change of environment as well as by internal development, individuals and nations have progressed from one degree of advancement to another (and occasionally, through some unfavorable circumstances, their progress has been backward instead of forward). So, taste and the appreciation of Art may be developed from a lower to a higher plane; or it may retrogress, as, in the opinion of many, has to some extent been the case, apparently, in certain directions within recent years. Mental and artistic development are largely the result of a proper point of view—the right ideal, if you please; and when our ideals are debased or beclouded, how can we hope for proper progress?

Taste May Be Developed

In America a foolish idea has prevailed to the effect that Art in its various forms is essentially feminine, that it is "sissy" for a man to be seriously interested in any artistic or literary pursuits unless he can justify his interest by making a lot of money—the larger the amount of money made, the greater the justification. By that token, Caruso in his later years was more or less of a popular hero; but his less fortunate brethren in song are relegated to various degrees of effeminacy and thinly-veiled contempt. So, also, Paderewski has won a place for himself, especially as he has proved that he has other specifically masculine capabilities; yet, even so, the average American boy or young man thinks more highly of Babe Ruth or Jack Dempsey than of all the Paderewskis and Carusos that the world has ever produced.

Popular Misconception of Art

This state of mind is due largely to a misconception of Art and especially of Music. While it is true that Music appeals strongly to the feminine nature, it is equally true that Music of a somewhat different type appeals just as strongly to the masculine. Again, the matter involves *diversity* of tastes, rather than a lack, on the part of one sex or the other, of all taste or interest whatsoever. Indeed, the boy and the young man sing as spontaneously and as inevitably as do the girl and the young woman, but *not always the same songs*. In the instrumental field the same diversity prevails. Trouble comes when, through mistaken zeal, the effort is made to compel the masculine taste to conform in all things to the feminine, or vice versa.

Diversity in Tastes

In fact, Music has always appealed strongly to men of the most virile type. That hero of the Old Testament, David the giant-slayer, was a musician before he was a warrior or a king; probably as much of a "professional" as the Israelitish nation boasted in his day outside the priestly clans. Richard the Lion-Heart was an expert singer and instrumentalist who was almost as proud of his skill in music and poetry as of his prowess in arms. Benjamin Franklin, the wise and "practical," *invented a musical instrument* which attracted much attention in his day. George Washington, that model of real manhood, was a regular attendant at and an intelligent patron of serious musical performances. Judge Francis Hopkinson, signer of the Declaration of Independence and a legal light of great renown, was also the first American song-composer after this nation had gained its independence. Charles Schwab, the eminent steel magnate, started his career as organist of a small Pennsylvania church, and is to-day one of the foremost patrons of Music in America. David Lloyd George, War-Premier of Great Britain, was a choir-leader in his earlier days. The list might be continued indefinitely of

Music and Great Men

men who, either professionally or as amateurs, were, or are, interested in Music and at the same time have done a manly part in the world's work in other, more "practical," directions.

Music and Elemental Man

It is significant that wherever men have reverted to conditions of a more elemental nature, they have naturally found expression in Song. The late war loosed the tongues and opened the throats of thousands of men who had never before sung willingly. Moreover, the richest mine of native song, Folk-song, so far discovered in this country is found in the mountains of the South, among the same stock that has furnished thrills for decades through its feuds and other evidences of those qualities which are typically masculine.

American Indifference to Music

Almost without exception the great thinkers and literary men have paid tribute to Music. Yet is cannot be denied that the average American is almost totally indifferent to Music except of the most popular variety; and even the college-bred type rather prides itself upon its ignorance in matters musical and artistic in general.

Interest and Coöperation Necessary

The appreciation of Music is a matter purely of education based upon intelligent familiarity with good Music. But this familiarity will come about only by enlisting the interest and cooperation of the listener. The first (interest) will depend largely upon the selection of material and the manner of its presentation; the second (coöperation) will almost inevitably follow if interest has once been aroused.

How to Arouse Interest

To arouse the interest, recourse must be had in part to material which, being already more or less familiar, serves as a bond between performer and listener, as a haven of refuge from which to pursue the exploration into realms unknown and more or less fearsome. Where new material is introduced, it must

not involve undue complications either as to form or substance, and the listener should be prepared by such human or technical information as may serve to focus the attention and interest upon the proper point.

Enjoyment First Then Understanding

Much of the overemphasis upon the *analysis of Form* in the study of musical appreciation in the past has defeated the object sought, for it has concentrated attention upon the *skeleton*, and most people consider a skeleton, even in its best estate, an unlovely, not to say gruesome, object. Beauty is a *synthesis*, a combination of many qualities, some of them in themselves perhaps not beautiful at all; and to destroy this synthesis, to break up into its elements the very combination *without which it is not beauty*, is to do violence to everything which we are trying to preserve and to exalt. Advanced theoretical students may undertake such analysis with more or less impunity, but as a means to the popularization and appreciation of good Music among those whose interest is so faint, it is not to be recommended. More important even than making musical compositions *understood* is making them *enjoyed;* and if either of these important aspects must be sacrificed let it not be enjoyment, with its consequent exaltation and inspiration.

Selection Under Guidance

"Beauty is its own excuse for being." Beauty in tone, Music, exists by divine right, and the love of beauty and its enjoyment is one of the rarest privileges which the human being possesses. The *senses* are the *gates of the soul;* and the soul cannot grow if its gates are closed. However, healthy growth demands *selection*, or poisons may kill. To promote growth of the soul or spirit of man it cannot appropriate everything that is offered at its gateways. Here, too, there must be selection. Hence the necessity for intelligent guidance.

Music for the Development of Personality

The non-musician needs the inspiration of good Music no less than the musician, for the development of personality is the first duty of everyone. Acquaintance with good Music and other forms of Art is as essential in this connection as good food is to the body. The study of the appreciation of Music is therefore a matter which deserves the consideration of every person who is desirous of a symmetrical life growing out of a symmetrically developed personality.

QUESTIONS ON CHAPTER I

What is Art?
How widespread is the love of beauty?
To what extent is taste subject to variation?
Is taste absolute or relative?
What important principle underlies all questions of taste?
How may taste be modified?
Is the love of beauty confined to either sex?
Does Music appeal to manly men?
Can you furnish examples to prove your point of view?
Is musical taste the same for all people or for both sexes?
What great men of ancient or modern times can you name who were interested in Music?
Is uncivilized man influenced by Music?
What is America's attitude toward Music?
Can you give any reasons why?
How can appreciation of Music be improved?
What is the best method to arouse interest?
Which should be sought for first, understanding or enjoyment?
Is the natural taste always correct?
What important purpose does Music serve?

CHAPTER II

How Music Grew

Music is as old as the human race, and the love of music is universal. But, since music is an extremely personal thing, it is not to be expected that tastes in musical matters should agree in more than an average degree. Hence, much that is properly called "Music" appeals to some and is distasteful to others. Or, what is highly thought of in one era is almost entirely disregarded in another.

Music is Universal

This is particularly true when applying the historical perspective. While music is as old as the human race and has always been highly regarded among the more cultured peoples, yet, undeniably, little of what passed for music of the most ravishing beauty in by-gone centuries is even tolerable to twentieth-century ears. It is only within the past two or three centuries that music has sufficiently found itself that we of to-day listen to it with pleasure. There is no doubt that music grows old-fashioned very quickly; and it is disconcerting to realize how the edge of novelty wears off even the most daring innovations, so that in a few years they are accepted as commonplaces.

Styles in Music Change

The first music was probably vocal and chant-like in character (though authorities are not entirely agreed upon this score). Poetry was chanted, orations declaimed in the singing style, and the Actor resembled the present-day opera-singer in the manner of his vocal delivery. Orators, we are told, carried the Lyre to give them the proper pitch, even as late as the time of the great Demosthenes. Instruments were used only to reinforce the voices or to repeat strains of the song while the singers rested or caught their breath.

Music Was First Vocal

Because of the peculiarities of the structure of their "Modes" (forerunners of our modern Scales and Key-systems), harmonies in the modern sense of the term were unknown. All that the Ancients seemed to know in this direction was to sing the *same melody* in *two or three different pitches* at the same time, producing hollow combinations much less pleasing than the simplest chords of our day, though not by any means without a certain vigor and dramatic force and aptness, sometimes closely akin to beauty, even in our meaning of the term. Some of the most "modern" composers are resorting again to such primitive harmonic devices for the sake of novelty!

Ancient Harmonies

Without exception the ancient races of historical importance thought highly of music and made much of it, both in education and in connection with all formal occasions. The ancient Babylonian and Chaldean libraries, the Egyptian tombs, the Hebrew Scriptures, the sacred books of the Hindus, the Chinese, and the Greeks, alike testify to the high place that music held in their social and religious life. Where records are available, singers and a wide range of instrumentalists are pictured pursuing their calling. Homer was a wandering musician; the Shepherd King, David, was a harp-virtuoso and composer, if one were to translate the Old Testament language into modern terms. Nor were these solitary cases nor the long-forgotten times the only ones when royalty acquired more than a fleeting acquaintance with music. The knightly courts of the Middle Ages were often centers of musical and poetic attainment, and Richard the Lion-Heart was only one—and not, perhaps, the greatest—among many nobles of exalted rank whose musical attainments are still remembered.

Music in Ancient Times

The learned men of old speculated much about the nature of music and its meaning. Physicists and mathe-

maticians, astronomers and philosophers, devoted much earnest thought and investigation to its structure and function; so that the theoretical formulas of our scales and considerable of the esthetic basis of our interpretation were discussed and understood as much as 2000 or even 2500 years ago.

Ancient Theory of Music

Music was considered an absolute essential in the education of every young man, and it is stated that, at the beginning of the Christian era, probably every adult male of the Jewish race was able to participate, either as singer or as instrumentalist, in the Temple worship. Contemporary historians mention fabulous numbers of performers, probably meaning to indicate the size of the congregation, the active participation of whose every individual in the service made him, for the time being, a member of the chorus or instrumental band.

Music Essential in Ancient Education

While details changed from time to time, so that great reformers felt called upon to condemn, much as in our day, corruption in popular (and professional) taste, to the modern ear there is little actual difference in the character of music developed until about A.D. 1000. Then, partly through the influence of the more highly cultured Orient, brought into contact with the West by the successive waves of the Crusades, Harmony became more varied and flexible. Very slowly, for a period of more than 500 years, a change took place which, finally, developed into the various phases of what we call Modern Music, which, to practically everybody, is all the music that is enjoyable and comprehensible.

The Beginning of Modern Music

The transition from Ancient or Medieval to Modern was marked chiefly by a most interesting and ingenious, and occasionally beautiful (from a present-day point of view), development of vocal music in the direction of Part-

singing. The primitive method of singing in parts, with all the parts singing the same melody on different pitches, gave way to a feeling for *interrelation of parts*, instead of their practical independence. No important change in art takes place all at once; so the individualistic tendency as illustrated in independent voice-leading persisted for centuries after the old parallelism had been discarded. But it was not until the eighteenth century that Harmony in the modern sense of the term developed. During the intervening centuries, especially as the dawn of modern harmony approached, the vocal compositions took on a beauty of form and substance which has never since been equalled in its particular field. The names of Palestrina and Johann Sebastian Bach particularly stand out from among a galaxy of composers, some of them scarcely inferior.

Development of Modern Harmony

Bach, it is true, composed a wealth of instrumental music as well as vocal, much of which ranks at least as high as his purely vocal compositions, but the vocal *style* still predominated. We call his music and much that preceded (and some since) *Polyphonic* (many-voiced), because of the independent leadings of the various parts. It is not at all like most modern music (in the *Homophonic* style), where the melody, usually in the Soprano, is supported by accompanying parts (or voices) which have no melodic value whatsoever, but are simply so many tones in a complete harmony (or chord) of which the melody forms one—and the only independently melodic—part. Such familiar examples as old hymn-tunes, like *Hursley* ("Sun of my soul") or *Martyn* ("Jesus, Lover of my soul"), are perfect illustrations of the harmonic process in its extremest form. Barnby's familiar tune to "Now the day is over" (*Merrial*) is a modern example of the Polyphonic treatment. In the first two cases, the harmonies move along in solid blocks, with no melody at all except in the Soprano. In

Polyphonic *vs.* Homophonic

the last, every voice has a melody, almost as interesting and as capable of standing alone as the Soprano itself.

Music in the Middle Ages

The period just mentioned (1000 to 1600 A.D.) witnessed much music-making, every castle and court being a music- and art-center. The nobility had their own method of expression, but the more humble folk did not ignore music's genial aid in lightening the burden of their drab lives. Organizations, both among those of the higher classes and among the burghers, laid down rules for composition, and for personal conduct as well, and contests of song, such as described in Wagner's opera, "Tannhäuser," on the one hand, or in his other opera, "The Mastersingers of Nuremburg," on the other, were of common occurrence. The Church, too, was preëminently active in music-making, and the cloisters afforded opportunity for composition and learned research which have made all subsequent ages their debtor.

Early Modern Musical Development

The sixteenth century witnessed such definite progress toward modernism in music, that much of its output is of present-day value as art-music. Then, as to-day, musical activity followed upon the heels of commercial prosperity; so we find great "schools" of musicians and composers, tempted by the superior economic conditions, growing up in one locality or another. Hence there is a Paris School, a Gallo-Belgic School—centered in France and a part of the Netherlands—then a Netherlands School, and, more familiar to the public of our day because nearer to it in point of time, an Italian School, which, attaining great brilliancy in the 16th and 17th centuries, still exercises a potent charm over the popular imagination in all matters musical.

As has been said before, music was largely vocal, up to the beginning of the modern era, in that there was, comparatively speaking, no independent instrumental music. What instrumental music existed, was often vocal

music played on instruments. Yet nearly every kind of musical instrument existing to-day dates back far into ancient times, not only in its beginnings, but often with considerable similarity to the modern type. Harps, large and small, Flutes, Trumpets, Drums, Bells, Triangles (or something practically the same), Cymbals, forerunners of the Oboe and other reed instruments—all these far antedate the Christian era. Even the Organ goes back, in its simplest forms, to Roman days, while the earlier forms of the Violin are of great antiquity. Only the Piano and its precursors may truly be described as "modern."

Beginnings of Musical Instruments

Instrumental music as such in the modern sense is only about 300 years old. Many of its earlier examples can now scarcely be distinguished from vocal compositions. Not until the time of J. S. Bach (1685–1750) and his great contemporaries can instrumental music be said to have really found itself. The note of modernity was fully introduced about the time of Haydn (1732–1809), who was born the same year as George Washington and lived only a few years longer, and who was the "Father of Modern Music" as Washington was the "Father of his Country." With Haydn instrumental music reached a perfection of form all its own, entirely different from the vocal style and of such individuality that there arose a "Golden Age of Music," culminating, through Mozart (1756–1791), in Beethoven (1770–1827). This "Golden Age" is generally known as the *Classical Period.*

Beginnings of Instrumental Music

The year 1600 is signalized as the birth-year of both Opera and Oratorio. Opera had its beginnings in Florence; Oratorio, in Rome. Both grew out of the same impulse and reflected the same conditions; and, for a generation or more, both Opera and Oratorio were performed with scenery and dramatic action, differ-

Birth of Opera and Oratorio

ing only in the character of the story or text. The German influence, however, which was making itself felt, gave a new direction, especially to Oratorio, making it more of a religious rite than a dramatic performance. For nearly two centuries past, it has not been customary to present Oratorio in dramatic style.

Rise of the Concert

With the development of Opera and Oratorio there came a great increase in popular interest in music which resulted in the rise of the *Concert*, to which the public went and paid for its entertainment. Previously, music had been confined, in its higher manifestations, either to the Church or to the courts of the nobility. The development of the Concert served to lift the musician out of the ranks of the retainers or servants of the ecclesiastical or secular nobility and made of him a self-supporting (therefore self-respecting) citizen. Even such eminent musicians as Haydn or Mozart still belonged to the "retainer" class; but with Beethoven, and particularly with such later composers as Mendelssohn and Liszt, the new status of the musician was definitely established. Great artists became great public characters, so that we find many of them in later years raised to the nobility or in other ways honored like other great men of their time.

The Nineteenth Century. The "Flowering-Time" of Music

With the perfecting of the Pianoforte (or, as it is commonly known, the "Piano") toward the close of the eighteenth century, music made great strides. While the eighteenth century was marked by many masterpieces of classical beauty, the nineteenth gave to the world several of the outstanding Titans of Music, such as Beethoven (already noted), the greatest of the Classics (and generally considered the last of that illustrious line), Schubert and Schumann, whose songs have made the world forever their debtor, Mendelssohn, Liszt, Chopin, Berlioz, the great Wagner, whose new ideas did so much for Opera and the Music-Drama, the no less great Brahms, the

Russian Tschaikowsky, the Franco-Belgian Franck, the German Richard Strauss, the French Claude Debussy, and a host of others, scarcely less notable. The nineteenth century may justly be regarded as the "Flowering-time of Music." So much vitality and variety, so great an output, such a development of popular interest, so high a level of achievement, that all subsequent ages will gratefully acknowledge their debt to this era.

The Twentieth Century

As for the twentieth century, it is as yet too young, it has been too much a period of storm and stress, and of feverish experimentation, for an appraisal of its value. Many new forces have arisen everywhere to add variety and to give new direction to musical progress. The center of the stage has been occupied in turn by divers peoples in the age-long growth of music. In this year of grace, the Russian and French influences are perhaps the most individual and vital, but "Young Italy" is rapidly coming to the front, several new British composers need fear no comparison with their contemporaries, Germany and Austria have proven themselves by no means exhausted, and such new peoples as the Americans, both North and South, and the inhabitants of the far-off Antipodes, are exhibiting a development which can augur only a greater musical activity and achievement. Music was never more prominently in the public mind, all over the civilized world, than now. It is therefore inevitable that great progress should be made in a world-wide appreciation of the value and power of good music.

QUESTIONS ON CHAPTER II

How long do musical styles last?
How old is the oldest music that is commonly enjoyed?
Was the first music instrumental or vocal?
What was the character of ancient Harmony?
How did the Ancients think of music?
What place did it have in their lives?
What did the Ancients know about the theory of music?

What part did music play in ancient education?
When did modern music begin?
In what way did modern Harmony develop?
What is Polyphony? Homophony? Give examples.
What about music in the Middle Ages?
What great "schools" marked the beginnings of modern music?
When were instruments first used?
Which are the oldest?
When and how did instrumental music begin?
Who were its greatest masters?
When and what was the "Classical Period" in music?
When and where was Opera born? Oratorio?
How did the Concert develop?
What did its development do for music?
When was the Pianoforte perfected?
What was the character of the Nineteenth Century in music?
What about the Twentieth Century?

CHAPTER III

Folk-Song

While the first human expression which might even remotely be called Music was vocal, so to-day the most popular and most universal music is still vocal. There are many reasons why this should be so. First, because Nature has supplied every human being with an instrument ready-made and an ability to use it to some extent. Then, she has filled the human being, at least in youthful years, with impulses to break forth into song. Again, owing to the words which accompany vocal music, there is a definiteness of message which appeals more concretely than do other forms of music. Perhaps, too, the "fatal facility" with which a certain "working technique" of the voice may be acquired gives, even to the wayfaring man, an insight into processes of production which add to his enjoyment (we all enjoy "seeing the wheels go round"). Other reasons might be adduced, but they are scarcely necessary. From the earliest recollections of the infant, song has been a part of his consciousness; consequently, it is the most comprehensible and enjoyable form of music to the great multitude of men.

Universal Love of Vocal Music

"Song" is a most inclusive term. Those simple, monotonous chant-like expressions of the awakening Folk-music spirit fall as truly under this classification as do the most perplexing ultra-modern effusions which delight the small coterie of the "elect," but leave the rest of the world unmoved. Folk-music is the fundamental fact from which has developed, step by

Folk-Music the Foundation

step, the Art-song of the world. Any consideration of the Art-song, therefore, must build upon Folk-music as a foundation.

Folk-song is Characteristic

It is not to be expected that all folk-music should attract the listener in equal measure; for folk-music, more than any other kind of music, is typical of the group from which it sprung. Folk-song is, therefore, always *characteristic*. Its earmarks are usually unmistakable. Hence, racial or national characteristics are prominently exhibited; consequently, there may be aversion as well as attraction to any particular song.

Folk-song Universally Comprehensible

But the fact remains that folk-song is more potent than Peace-commissions in linking together the peoples of the earth. For, while they may not be able to understand each other's speech or to see eye-to-eye in matters of national or international policy, their songs at their worst betray a foreign accent, but are nevertheless intelligible. And song makes for friendliness and the social amenities.

Through Folk-song to Art-song

The best approach to the appreciation of the art-song and the more complex vocal forms, choral and operatic, is by way of the folk-song. Naturally, one's first love and allegiance is to one's own, so, quite properly, the journey of exploration starts at our own door.

Folk-song is Flexible

It is customary to speak of America, or, at least the United States, as possessing little or no folk-music except that of the Negro and the Indian. The reason for this assertion is that, technically, folk-song is supposed to be incapable of being traced to one composer, but to have evolved in the process of time through the myriad modifications of numberless performers. It is the essence of folk-music that it should be transmitted by word of mouth and that the performer may be at liberty to impress his own ideas upon the composition in

the process of its performance. Folk-song goes through a long "process of becoming," and, even at the present day, a folk-song may still be undergoing changes which may result in marked modifications in the course of a generation.

Folk-Song in America

In considerable portions of the South, there is a wealth of folk-music which has only lately been exploited. True, most of it is almost purely Old English in its origins, but it has been preserved and developed for over a century by the mountaineers, so that it presents to-day one of the best examples of true folk-music to be found among the English-speaking peoples. Investigators who have studied the songs have found literally hundreds. In other portions of the country, among the descendants of the Teutonic and Scandinavian settlers, much folk-music may be found, though the sophistication of the talking-machine and the radio will soon smother it, if it is not rescued in time. (There is an interesting case where a Norwegian song, composed in the United States, has become practically a folk-song in Norway.) There are survivals, too, of the "occupational" and similar songs that developed in the earlier, simpler days, the most conspicuous example being perhaps the Cowboy-songs of the West. Occasional songs, like "Turkey in the Straw," remind us that there are American folk-songs as distinctive as those of any other country. All in all, it is far from the fact to assert that America has no folk-songs of her own. True, she has borrowed or adapted a great many, so that they have become as dear to the American heart as though they were our very own. But many are either native to the soil or have been so transformed that they are truly ours. If it might be possible to arouse interest in seeking-out and preserving the songs which have grown out of our own life, it would be much better from every point of view than to chase after the latest effusion from some Broadway tune-factory.

Some folk-songs, through much use on concert and recital programmes, have become more or less ossified in the formal atmosphere of the concert-room. Familiar examples are "Annie Laurie" and "Auld Lang Syne." But in the homes, where they belong, there is not by any means the stereotyped sameness which the printed song-books might lead one to expect.

"Fossilized" Folk-songs

Every nation has its wealth of folk-song. America has forgotten some of its best, but is doing what it can to make amends by the loving assimilation of a number of the songs of Stephen Collins Foster, such as "Swanee River" and "Old Black Joe," and others of the same period by other composers—"Dixie," "Marching through Georgia," and the like. Some of these are veritable gems, as rich in all that goes to make a folk-song as anything that has come out of the older nations. It is the duty of Americans to perpetuate these songs and, where possible, to resurrect others scarcely inferior which have been temporarily forgotten in the commercialized flood of "popular" music during the past few decades.

American "Folk"-songs

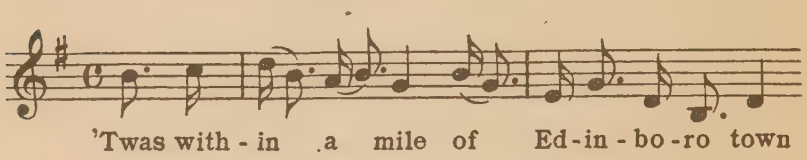
Scotland, Ireland, Wales, England, France, Germany, in fact, every country of Europe, is a storehouse of folk-song to inspire and gladden the heart of him who seeks. Choice examples are to be found in most collections of school- or home-songs; and talking-machine records have been made of many of the best. They have their peculiarities, too, as pronounced and as attractive as the racial traits of the people among whom they have sprung up.

Folk-songs Readily Available

One of the most familiar of these peculiarities is the "Scotch Snap," which is so well illustrated in " 'Twas within a mile of Edinboro' town." It consists of a short note followed by a longer one ( ) giving the

effect of "snapping" into the longer note. It occurs on the second syllable of the word "within," also on "a," and again on the first two and last two syllables in turn of the word "Edinboro'," thus:

The "Scotch Snap"



It is perhaps the most obvious of all such peculiarities, but has its counterpart in a dozen other cases, which a little observation will discover.

Suggested Studies

Sing or listen to talking-machine records (unless you can enlist the services of an artistic human performer) of as wide a variety as possible of folk-songs of every nation. In all such studies, each example should be repeated several times so as to assure reasonable familiarity with it and the ability to recognize the song when heard. It is better to hear or sing the songs in English whenever a good or even fair translation is available.

Learn the Songs

It is urged in this connection that no amount of writing or talking about a song or other composition can give any conception of the music itself. *Music must be heard.* Its only appeal is through the ear (except where practice has made possible the "inner hearing" without audible sound, and even then it is still the hearing which, *through the imagination*, fills the mind with music). Therefore, no study of music appreciation can be taken seriously which fails to appeal to the mind *through the ear*, by actual *hearing of the music*, with sufficient repetition to make the image distinct.

Study Music by Hearing It

Suggested Songs

Appended is a list of the more familiar folk-songs, including a few of the universally loved Carols. This list is not intended to be complete, even so far as the more familiar songs are concerned; but it suggests some which the student ought to know so well that they will become a part of his permanent cultural assets. Naturally, it stresses the songs of the English-speaking peoples, but suggests a few of those that, having sprung up on the European continent, are more or less familiar elsewhere.

American Songs:

Patriotic:

John Brown's Body.
Yankee Doodle (from English sources).

Social:

My Bonnie lies over the Ocean.
Good-Night, Ladies.
Jingle Bells.

Negro:

Deep River.
Swing Low, Sweet Chariot.
Nobody Knows the Trouble I've Seen.
Steal away to Jesus.
I want to be ready.

Student:

Bingo.
Reuben and Rachel.
Upidee.
Aunt Dinah's Quilting Party (Seeing Nellie Home).

Scotch Songs:

Annie Laurie.
Auld Lang Syne.
Comin' Thro' the Rye.
Ye Banks and Braes o' Bonnie Doon.
Loch Lomond.
Bluebells of Scotland.
The Campbells are Coming.
Charlie is my Darling.

Irish Songs:

Father O'Flynn.
My Love's an Arbutus.
The Little Red Lark.
The Minstrel Boy.
The Last Rose of Summer.
The Low-backed Car.
Robin Adair.

Welsh Songs:

All through the Night (Poor Mary Ann).
March of the Men of Harlech.
The Ash Grove.

English Songs:

Drink to me only with thine eyes.
Down among the Dead Men.
Allan Water.
Afton Water.
The First Nowell (Carol).

French Songs:

Il était une bergère (There was a shepherd maiden).
Sur le pont d'Avignon (On the bridge at Avignon).
Malbrough s'en va-t-en guerre (Duke Marlborough).

NOTE.—This song has come down in various forms from the Crusaders and is a well-known popular song in America in one of its modifications.

Lorsque j'étais petit berger (When I was a shepherd lad).
Plus ne suis ce que j'ai été (Youth has gone).

NOTE.—The theme of Händel's "Harmonious Blacksmith" was derived from a Folk-song source. Some contend that this song or another form of the same original suggested the theme to Händel, but the claim is at best questionable.

Dans notre village (In our happy village).

German Songs:

O Tannenbaum (The fir-tree).
Ach, wie ist's möglich (How can I leave thee).
Der gute Kamerad (The good comrade).
Schlaf, Kindlein, schlaf (Sleep, baby, sleep).
Schlaf in guter Ruh (Sleep in quiet rest).

NOTE.—Many of the songs of greatest popularity among German-speaking peoples, such as "The Lorelei," are the product of gifted popular composers, like Silcher. Other songs by the great composers, like Schubert's "Hedge Roses," have been so thoroughly assimilated that they are almost Folk-songs.

Miscellaneous European Songs:

Wermeland (Swedish).
La Cachucha (Spanish).
O'er the distant lonely mountain (Dalekaya I Bleskaya) (Russian).
In the shadow of the garden (Kak po Sadeku) (Russian).
Lovely Minka (Russian).
Come, my Dearest (Pjesma) (Serbian).

NOTE.—This song is the basis of the principal theme in Tschaikowsky's "Marche Slave."

NOTE.—Such newer peoples as the Canadians, especially the French-Canadians, and the Spanish-Americans, are also worthy of attention in this connection, though their songs have as yet received little recognition in this country.

QUESTIONS ON CHAPTER III

What is the most universally popular form of music? Why?
What kind of music is considered the foundation of modern song?
Is all folk-song alike?
What is the greatest virtue of folk-song?
What is the order in which song developed?
What is the test of a true folk-song?
What can you tell about folk-song in America? Where is it found?
What about the folk-song as used in concert?
Are there any genuine American folk-songs? Explain your answer.
Is the number of folk-songs relatively small or large?
What is the "Scotch snap"?
What is the most necessary step toward understanding and enjoying songs?
To what extent can music be enjoyed without hearing it?
What song dates back to the Crusades? Like what popular song is it?
What Eastern European song has become famous as the theme of a great composition?
What French folk-song is sometimes, though probably mistakenly, mentioned in connection with a composition by Händel?
Name two songs from each of the groups that are given and then learn them so that you can recognize them and sing them.

CHAPTER IV

The Art-Song—Schubert and Schumann

The border-line between Folk-song and Art-song is sometimes vague; but in the main the term, "Folk-song," is not applied to a composition whose composer is known or whose form is fixed. Sometimes a Folk-song becomes an Art-song by being, as it were, "standardized," so that the element of evolution which is associated with the true Folk-song has well-nigh disappeared. The lovely Welsh air, which we in America know as "All Through the Night," is an example of this type.

"Standardized" Folk-song *vs.* Art-song

The term "Art-Song," or "Song," as it is usually called, is generally confined to compositions for a single voice. Often this is as simple in structure and as universal in appeal as a folk-song. Songs like "Swanee River" are in an intermediate class with the universality of the folk-song and the artistic qualities of the simpler art-songs, but their youth and definite authorship—and the fact that they grew up in America instead of elsewhere—seem to rule them out of the folk-song class, at least for the time being. The greatest composers have always had much admiration for the folk-song, and sometimes certain of their own compositions show strongly its influence. The haunting simplicity of Schubert's "Serenade" or Schumann's "Lotus-Flower" or the tenderness of Mozart's "Violet" are undoubtedly due, consciously or unconsciously, to this influence.

Art-Songs of Simple Form

Solo songs are to be found among the compositions of all the centuries, though from the standpoint of the historian and musical-theorist they were overshadowed by the more intricate and elaborate Part-songs of various

types and under many names. With the development of Opera, however, during the seventeenth century, the solo voice received more consideration, and songs for its use occupied a more prominent place among serious compositions. By the eighteenth century, when Bach and Händel, Gluck, Haydn and Mozart, held the center of the stage, the literature for solo voice was considerable, though perhaps not so much in the *miniature* form which we would recognize as *song*, as in numbers which were part of larger works—operas, oratorios, and the like. The climax of song-writing came with Franz Schubert (1797–1828) and Robert Schumann (1810–1856). These are the accepted Masters of Song, with the list of renowned song-writers continuing to our day. Chief among the later ones are Robert Franz (1815–1892) and Johannes Brahms (1833–1897), though a host of others deserve mention.

Development of Solo Songs

In studying the song, it is well to remember that its beginnings were simple. The progress of civilization has been toward complexity; and music has exhibited this tendency to the fullest extent. Logically, then, the study of the song from the standpoint of appreciation should proceed from the simple to the complex. In the main that will be the plan pursued.

From Simple to Complex

The songs listed for consideration will be the outstanding ones which everyone should know. It is impossible, however, in such a volume as this, to include all that might legitimately fall into such a group. Certain arbitrary selections must therefore be made. Since the usual tendency is to exploit novelty at the expense of the classic, it is well to pay particular attention to the older songs to offset this tendency. The examples considered will almost exclusively be chosen from works at least a generation old. The list is neither chronological nor in order of greatness

Basis for Choice of Selections

and importance, though it naturally is headed by the Masters, Schubert and Schumann.

Qualities of a Good Song

A song combines several elements that are essential for its acceptance under the classification, "Good." Stated briefly these are:

1. A Good Song must be *Singable.*

Unless a composition is well adapted for performance by the human voice, as to range, character of the intervals, movement, and so on, it may be beautiful, even great, music, but it is not a song. Some composers are by nature and training instrumentally-minded and show no particular regard for the human voice, which is as distinctive a musical instrument as the violin or the clarinet. Beethoven was instrumentally-minded. Schubert, on the contrary, thought lyrically, and his songs "fit" the voice.

(*a*) Singable

2. A Good Song must be *Musically worth while.*

Many songs are eminently singable, but musically weak. Weak music cannot survive long, nor can it win and hold the respect of all kinds of people. Many songs win great popularity in spite of (or is it because of?) musical weakness, because they cater to certain types of people or are timely. Such are the "Gospel Hymns" and the "Popular Songs" of any particular ten-minutes (at the present rate of output, even ten minutes seems a fairly long time for the average Popular Song to reign). But they die quickly and are fortunately forgotten. A Good Song, on the contrary, grows stronger with familiarity and is adaptable to a variety of moods in a variety of people.

(*b*) Musical

3. In a Good Song, there must be *Correspondence between the Words and the Music.*

Some writers maintain that a song cannot be good unless it has a text possessing high literary merit. If this were true, many of the songs of Schubert and other

composers would have perished long ago. However, other things being equal, a great text is more likely than a poor one to inspire great music; but there are too many exceptions to prove the rule.

(*c*) Words and Music Must Fit

Students of the song have for years discussed the extent to which the music should be subordinated to the words or should, in the common phrase, "follow" them. There is no doubt that the *moods* of the two must *correspond*, not only in a general way, but also to a considerable extent in details. Yet, judging at least by the productions of the older (and greater) masters, it would seem undoubtedly true that a flowing melody is more important (and, in a song, greater art) than an over-careful attention to the details of correspondence between words and music. The greatest songs are first of all *music*. Slavish subordination of music to words is not their prime virtue (or, perhaps, weakness). True, the great lyric composers sometimes do make use of realism or detailed characterization in their songs; but such deviations from true lyricism are the exception, not the rule. As a rule it would be safe to assert that a really fine song can be sung in an unintelligible language or played by a violin and still impress the hearer with its greatness and beauty. Like all other general assertions, this has many exceptions (Schubert's "Erl-King" suggests itself at once). Yet the exceptions would seem to be much in the minority, else the plight of the American people would be sad indeed, since they seldom have the privilege of hearing any of the world's great songs sung by the greatest artists except in a foreign tongue, which to the vast majority of American hearers is unintelligible. If the words are absolutely essential to an appreciation of a song, then surely songs should be sung in English (and in good English, at that).

How Far Should Music "Follow the Words"?

Schubert's Songs

The genius of Schubert was preëminently lyric; that is, he expressed himself most naturally and successfully in songs or in compositions of a song-like character. He is by common consent acclaimed as the greatest of all song-writers, and, considering the great number of songs that he wrote in his short life-time (nearly 600 for solo-voice alone) and the rapidity with which he worked, it is amazing how many of them stand out as the supremest examples of their kind. Naturally they were written in the manner (or idiom) of their time and so, occasionally, seem a trifle old-fashioned, especially in comparison with the overwrought productions so numerous in our day; yet they are without superior and almost without a rival. Only a few of the songs were published during Schubert's lifetime, but they are now all available.

Schubert's Great Contribution

Brief mention will be made of a number of songs by Schubert and Schumann. These songs should be studied, whenever possible, by *singing them* or by *listening* to the singing of another. They are, of course, written to German texts which are unintelligible to the vast majority in this country, but numerous translations have been made of those which are most used. While a translation is rarely as good a poem or the music as well adapted to the words as in the original, yet the musical quality of most of the greatest songs is such that they may be enjoyed and appreciated even though some of the niceties of the poetic thought are lost. Where it is impossible to have the song sung by a person, the talking-machine may be substituted; but, whenever the songs are studied by proxy—that is, by listening instead of singing—the printed music should be before the listener, so that the listening may proceed with the greatest possible intelligence.

Method of Study

The Serenade. Words by Ludwig Rellstab (1799–1860).

This plaintive love-song has deservedly won a supreme place wherever melody holds sway. Of simple structure, the music follows the mood of the words line by line, but without the use of elaborate means, either in voice or accompaniment. This is a popular song (a century old) in the truest and best sense of the term, and belongs to the last group of fourteen songs (The Swan Song) that Schubert wrote.

My Peace Thou Art. Words by Friedrich Rückert (1788–1866).

An eminent critic has described this song as "one of the most spiritual flights in all song-literature." It was written in 1823 and is a perfect example of words and music which absolutely fit.

Hedge-Roses. Words by Johann Wolfgang von Goethe (1749-1832).

Here the great poet and the great composer join hands. Composed in 1815, this is as simple as a folk-song, and is one of the most popular of all the Schubert songs. It is in what is known as the *Strophic* form; that is, its three stanzas are sung to the same music.

Ave Maria. Words by Sir Walter Scott (1771–1832).

In 1825 Schubert had a notable outing among the Austrian mountains. In the midst of these inspiring scenes, he composed several songs to sacred texts, which are among his masterpieces. One of them is the *Ave Maria*, to words selected from *The Lady of the Lake*, from which several other songs of Schubert have drawn their inspiration. It is justly regarded as one of his best; Schubert himself thought highly of it, and it is one of the best-known as well.

Hark! Hark! the Lark. Words by William Shakespeare (1564–1616).

This, by many considered the most lovely of all the Schubert songs, is remarkable as well for the circumstances of its composition. Seated with a group of friends in the garden of a tavern, Schubert chanced upon the words, and, not having any music-paper with him, a friend drew the staves on the back of a bill of fare, and Schubert rapidly jotted down the music. The poem is from "Cymbeline." A second and third stanza have been added by others, but are not equal to the first, which is Shakespeare's.

Who is Sylvia? Words by William Shakespeare (1564–1616).

Schubert in 1826, composed three songs to Shakespearean poems, *Hark! Hark! the Lark* and *Who is Sylvia* being among the popular favorites, but the third is virtually forgotten. *Who is Sylvia* is taken from "Two Gentlemen of Verona." This song is also in the strophic form.

The Wanderer. Words by Georg Philipp Schmidt (1766–1849).

The tremendous genius and productivity of Schubert are illustrated in many ways. For instance, upon one occasion he wrote eight songs in one day. *The Wanderer*, one of his greatest productions, was written in one evening when he was but nineteen years old. It stands second only to the *Erl-King*, in the eyes of many critics, among all the Schubert songs. It is a notable example of a perfect union of words and music.

The Erl-King. Words by Johann Wolfgang von Goethe (1749–1832).

It is almost incredible that this, the world's greatest song, should have been written by a boy of eighteen; but that is the fact. This song, too, was composed in an amazingly short time, written and finished in one afternoon. As a piece of dramatic writing, it ranks with anything that has been done by any composer in any form. It is truly supreme and without a peer. It is a *drama in miniature*, each character being drawn with the utmost clearness.

Schumann's Songs

Schumann's first ambition was to become a great pianist. As a consequence, the accompaniments to his songs are more important than in previous composers. Sometimes the accompaniments seem almost like piano-compositions in themselves. In this regard they have pointed the way to much of the song-writing of our time. Schumann's songs, however, never sacrificed the beauty and melodic completeness of the vocal part, no matter how elaborate the accompaniment. With him, in the truest sense, the song—that is, the vocal part—and the accompaniment are each indispensable parts of the whole.

Schumann's Accompaniments

Schumann was a man of good family and of excellent general education, a profound thinker who was tremendously influenced by certain philosophical speculations of his time. His music reflects these things in a refinement and a subtlety that are still unsurpassed. Schubert was of the two perhaps the more inspired, the more dramatic, the more vivid, while Schumann was the more poetic, the more

Schubert and Schumann Contrasted

polished, the more completely the master of detail. It is as though Schumann, the ardent admirer and, to a large extent, the disciple of Schubert, had carried on to greater heights, with more deliberate and detailed art, the great work which Schubert had pioneered and developed so wonderfully in his all too short career.

Schumann's Great Year of Song

While Schumann wrote a few songs in his youth, the year 1840, when he was 30 years old, is remarkable in that during that twelvemonth he wrote 138 songs. His activity as a song-writer extended practically to the end of his life, but he never surpassed the quality of this his "great year of song," as it has been characterized.

Among the songs of 1840 is a group of 26, known as "Myrtles," written early in the year. Two songs of this group are included in the list for our consideration, as follows:

The Lotus-Flower. Words by Heinrich Heine (1799–1856).
Dedication. Words by Friedrich Rückert (1788–1866).

The songs comprised in "Myrtles" were composed at high speed, as is attested by a letter of Schumann's, in which he states that in two days he had written 27 pages of music—"something new," he adds as a comment on the rapidity of production. *The Lotus-Flower* is marked by extreme simplicity of structure and perfect correspondence between the words and the music. It is the seventh of the group. *Dedication*, the first of the group, is in three parts (what is known as Three-part Song-Form), the first and third alike (except for the close) in a stirring, vigorous movement, while the second, of a quieter nature, serves as a contrast. In this song the accompaniment is of considerable importance, with a four-measure *Coda*, or close, serving to round off the effect.

Another of the group of "Myrtles," the twenty-fourth, is *To Me Thou art a Flower.* Words by Heinrich Heine (1799–1856).

Of all the Schumann songs, probably none has won a greater popularity than this simple poem of eight lines, which has been set to music not only by Schumann but by many another composer. It stands unrivalled as a song in which so much art has been concentrated in such small space.

I'll Not Complain. Words by Heinrich Heine (1799–1856).

Schumann found in Heine a poet to his taste and used many of Heine's poems for his songs. Among them is a group of sixteen

known as "Poet's Love" (Dichterliebe), written in 1840 but not published until 1844. *I'll Not Complain*, one of the group, is an intensely dramatic song, all the more intense because restrained in its expression, and has become a prime favorite with singers and audiences alike.

He, the Noblest of the Noble. Words by Adelbert von Chamisso (1781–1838).

Eight songs comprise the group known as "Woman's Love and Life," written in 1840 and published in 1843. *He, the Noblest of the Noble*, is the second of the group. The theme of the first (four-line) stanza stands out as the predominant musical idea of the song, being used, with slight variations, four times in the course of its development. Otherwise the song is in the strophic mould.

The Two Grenadiers. Words by Heinrich Heine (1799–1856).

Written in 1840 and published in 1844, *The Two Grenadiers* is a martial song of peculiarly stirring quality. It is a drama in miniature, vividly portraying in music as well as in words the devotion of the French veterans to their idolized Emperor. The climax comes in a musical quotation from "The Marseillaise," a climax which, in its dramatic intensity, serves to quicken the pulse of every hearer.

In the Forest. Words by Joseph von Eichendorff (1788–1857).

In the Forest is the third of a cycle of twelve songs, written in 1840 and published in 1842. Three others of this series, namely, *To the Sunshine, Moonlight*, and *Spring Night*, have won almost equal popularity with it. *In the Forest* is a highly dramatic recital of the meeting of the belated traveller with the fateful Lorelei, who from her rocky height lures the luckless boatman to his doom in the waters of the Rhine. The song is in dialogue form, ending, as might be expected in such an encounter, in tragedy for the luckless traveller, the music rising to a stirring climax in its portrayal of the episode.

The discussion of the songs of Schubert and Schumann would be incomplete without an urgent suggestion that, if possible, the list given shall be augmented two- or three- or even fourfold. Those chosen represent these composers at their best, it is true, but there are many others, equally beautiful and perhaps equally popular, which should be familiar to every music-lover. It would be time well spent to study and learn as many as fifty of the best songs of each of these great Masters, that they might be

added as a permanent treasure to the storehouse of the memory, to be recalled at will.

QUESTIONS ON CHAPTER IV

What is an Art-song?
What is the difference between a Folk-song and an Art-song?
How is the Folk-song used in the Concert-room?
Name some examples of simple Art-songs.
How did the Art-song develop?
Name the two greatest "Masters of Song."
Name two others of almost equal rank with them.
What qualities must a Good Song possess? Name three.
How far, in a song, should the music "follow" the words?
Who is generally considered the greatest of all song-writers?
Tell something about him and his songs.
How should songs be studied to be appreciated?
Should songs be sung in the original language or in translation? Why?
Name Schubert's greatest song and four others, telling something about each one that will help to identify it.
What is the "Strophic" form in song?
What great British poets wrote the words of songs by Schubert which have been included in this list?
Name the songs of these poets.
What anecdote is related about the manner in which one of them came to be written?
How old was Schubert when his two greatest songs were written?
What was Schumann's first ambition?
How did that influence his songs?
Contrast Schubert's and Schumann's songs.
What was Schumann's "Great Year of Song"? Why so called?
Name five Schumann songs and tell something about each to identify it.
What is the Three-part Song-Form?
What is a Coda?
Which of Schumann's songs introduces "The Marseillaise"? Can you tell the story of this song?
Which of his songs is built upon a famous Rhine legend? What is the legend?

CHAPTER V

The Art-Song
Franz and Brahms—Haydn to the Present Day

While the Art-song dates back to Mozart and Haydn, or even before, certain outstanding names among its composers demand attention out of their chronological order, because of their great contributions in this form of music. Such are Robert Franz and Johannes Brahms.

The Franz Songs

Robert Franz (1815–1892) was, as a composer of Art-songs, the logical successor of Schubert and Schumann. He brought the Art-song to the highest perfection of form as well as of expression, the combination which makes the true song. He was in spirit a modern and a partisan of the most advanced musical styles, but, by training and early experience, had been thoroughly grounded in the principles of the Old Masters.

Franz, Preëminent as a Song-Writer

He represented to the fullest extent the principle of making the music fit the words, even though in doing so all semblance of the older forms might be lost. However, he was so intensely critical of his own works, that he labored over them, cutting out all that was unnecessary, until the final product was as simple and condensed as it could possibly be to express his ideas. Franz was, to a large extent, a *master of miniature*. Many of the songs are short, being only two or three pages in length.

Master of Detail

He wrote well for the voice, indulging in few awkward or difficult passages. Moreover, his vocal melodies

were, on the whole, simple, restrained, unaffected, but full of meaning and faithful to the mood or spirit of the words. The accompaniments, never unduly elaborate, were, however, worked out to the last detail of faithful reflection of the poem. Harmoniously rich and varied, there was yet nothing strained or unnatural in his effects. Sincerity and good taste were constantly in evidence.

Musical Characteristics of Franz

Out of my Soul's great Sadness, Op.[1] 5, No. 1. Words by Heinrich Heine (1799–1856).

Like Schubert and Schumann, Franz found in Heine the inspiration for many of his songs. The poem of eight lines to which this is written is of interest because it strikes a somewhat different note from those with which we have been so far familiar. In keeping with the mood, the first stanza is in the major mode (or "key"), while the second, beginning in the major, modulates into the minor and ends there.

Dedication, Op. 14, No. 1. Words by Wolfgang Müller (1816–1873).

Again a short poem of two stanzas inspires an equally short song, written in the strophic form except for a change in the second stanza which makes for a fine climax. *Dedication* is perhaps the favorite among all the Franz songs.

Request, Op. 9, No. 3. Words by Nikolaus Lenau (1802–1850).

Only one stanza of eight short lines goes to the making of this, next to *Dedication*, the best known of Franz's songs. There are but four musical phrases.[2] Two of these are exactly alike and a third is like the other two in its first three measures. It is a fine example of the unity of thought which is so characteristic of Franz.

For Music, Op. 10, No. 1. Words by Emanuel von Geibel (1815–1884).

[1]The abbreviation "Op." (for Opus) is used by the more modern composers. It is their way of numbering their published works and may refer to a single composition or to a group of compositions (usually of the same general character), which are published at the same time. The song here mentioned is the first of the group published as Opus 5 of Franz.

[2]A phrase in music corresponds to a sentence in literature. In its simplest form it is usually eight measures long, but its structure may be, and often is, irregular.

For Music consists of three four-line stanzas, the first two exactly alike, the third varied only in details. The entire song is built upon a little two-measure "Figure" or "Motive" whose rhythm is repeated over and over, like the metrical accents in a poem.

The Rose Complained, Op. 42, No. 5. Words by Friedrich von Bodenstedt (1819–1892).

Two three-line stanzas from the Persian, translated into German by von Bodenstedt, are the poetic basis of the song. Franz's musical idea consists of four lines of two measures each, but, to fit the three-line stanza of the words, he uses the *first* line of the music in the *accompaniment only*, beginning the *vocal* part with the *second* line of the music. The two stanzas are exactly alike musically, with a Coda ("tail") or ending of four measures in the accompaniment.

The Brahms Songs

Johannes Brahms (1833–1897) was, like Beethoven and Franz, a slow and self-critical worker. His music lacks some of the color and glow that mark the songs so far considered. Deep emotion and tenderness are always present, often a mood of high exaltation, and occasionally a genial humor, as in Schumann. A close and devoted student of Bach (as Franz had been), Brahms had more in common with the older Master than had any other composer of the nineteenth century. Beethoven, too, was one of his gods, while Schumann was almost like a father to him.

Classic—Romantic

It is therefore not to be wondered at that Brahms combined in his works something—in fact a great deal at heart—of the Romantic spirit which made Schumann so preëminent, with the strict formalism and complete mastery of detail of Bach and Beethoven. He seemed to gather into himself the two streams, Classicism and Romanticism, and give to the world a personal, individual message which, while compounded of both, was marked by a conscious fidelity to form which had become somewhat unusual as the nineteenth century developed.

His songs show a greater interdependence of voice and piano than had been customary, neither part alone being sufficient, in most cases, to make sense. In this regard he was unlike Franz, whose melodies were often so independent that the accompaniment seemed almost like a rich and elaborate harmonization. In other words, Franz's songs seemed, to use the terms in their commonly-understood sense, like songs with piano-accompaniment, while Brahms's were more like duets between voice and piano. This comparison is, of course, only general and relative, not by any means absolute.

Franz and Brahms Compared

Brahms's songs are not of a kind to win immediate popular favor; but they stand the wear and tear of time as only truly great creations can do. Only a few of them may be thoroughly appreciated at the first hearing. Most of them demand repetition and study before they yield their treasures; but there are few composers who, upon repeated hearing, wear so well. Without being in any sense "Music of the Future," Brahms's songs seem assured of a more lasting destiny than those of any of his contemporaries.

Brahms Destined to Live

Cradle-Song, Op. 49, No. 4. Words by Karl Simrock (1802–1876).

The *Cradle-Song*, published in 1868, is loved wherever the name of Brahms is known. It bears witness, in its simplicity and tenderness, to the deep fondness for children which was one of his outstanding characteristics. Written to a little poem of two stanzas, the melody is simplicity itself, while the accompaniment is mildly descriptive. The form is strophic.

The Little Dustman.

Fourteen songs, known as "Folk-Songs for Children," appeared in 1858, dedicated "To the Children of Robert and Clara Schumann." The melodies are traditional (folk-songs), and the authors of the words are unknown. *The Little Dustman*, the fourth of the set, consists of four stanzas. The lovely melody was provided by Brahms with a piano-part which is a perfect illustration of the

proper method of folk-song accompaniment. *The Little Dustman* has won a popularity almost as great as that of the *Cradle-Song*.

Sapphic Ode, Op. 94, No. 4. Words by Hans Schmid.

A song of great beauty and dignity, the *Sapphic Ode* shows Brahms in characteristic mood. The melody is unusually expressive (the two stanzas practically alike), with an accompaniment consisting entirely of chords in syncopation. Somewhat unusual for Brahms in his songs is the change of time-signature from the prevalent double to triple rhythm for a single measure twice in each stanza.

My Queen, Op. 32, No. 9. Words by G. F. Daumer.

After a piano introduction of five measures, which serves also as an interlude between each two stanzas, appears a beautiful melody for the voice which is repeated for the second and fourth stanzas, a more dramatic treatment being accorded the third stanza. The structure of the stanza is somewhat unusual, consisting of two three-measure sections, followed by two four-measure sections, with an odd measure for the piano in the midst of the last line.

Love-Song, Op. 71, No. 5. Words by H. Hölty (1828–1887).

In formal structure the *Love-Song* and *My Queen* are much alike. In the *Love-Song* a four-measure Introduction leads to the first stanza, whose music, consisting of two eight-measure phrases, serves also for the second and fourth stanzas. The Introduction is repeated as Interlude, then appears a more dramatic third stanza. It is interesting to observe how Brahms has taken a poem with a rhythm that almost jingles and has transformed its accents, without doing it violence, so that the song takes on a new character.

Other Song-Composers

Having considered the four composers who are by common consent regarded as the greatest in this particular field of composition, the other song-writers will be taken up in chronological order, beginning with Haydn. There are, previous to Haydn, a number of compositions for solo voice which have survived the ravages of time and are still found upon recital programmes. Many of them are of great beauty. Yet it is quite fair to place the beginning-date of what we call Song in that same great period of awakening which gave to the world what we fondly call the Classical Period of Musical Composition.

Haydn, Franz Josef (1732–1809)

My Mother Bids Me Bind My Hair.

By far the best-known of Haydn's vocal compositions is the Austrian National Hymn, written late in life (1797). He produced in all about fifty songs for solo voice, several of them, under the influence of his English successes, to English words. One especially stands out in its popularity, though probably, from the musical point of view, no better than a number of others. It is *My Mother Bids Me Bind My Hair.* This song in strophic form reflects the joyous, genial disposition of Haydn as well as the somewhat formal character of the art of the period, when the courts of the nobility still set the style in art as well as in clothes and manners. The words are typical of the seventeenth century, and the music is Haydn through and through; melodious, singable, fitting the mood and style of the poem; graceful, but without much depth of sentiment. The accompaniment is interesting, adequate without being unduly elaborate.

Mozart, Wolfgang Amadeus (1756–1791)

The Violet. Words by Goethe (1749–1832).

Mozart wrote more than thirty songs, but the only one which has survived with any real popularity is *The Violet,* composed in 1785. A tender and dainty poem by the great Goethe inspired Mozart to write one of the gems of Song-literature. In following the rapidly-developing drama of the poem, he has resorted to what the Germans call the *Composed-through* style—that is, with different music for each line of the words, the music changing to fit the meaning of the text. Only on the words, "It was a lovely violet," occurring as the third line and again as the last line of the song, is the musical phrase repeated unchanged, giving unity and a certain telling dramatic feeling by means of this simple device.

Beethoven, Ludwig van (1770–1827)

Adelaide, Op. 46. Words by Friedrich von Matthison (1761–1831).

With this song, written when Beethoven was twenty-five years old, he at once won popular favor. It was recognized as a masterpiece, and its popularity became so great as sometimes to annoy the composer. He had done so much greater things, and it would have pleased him better if they had received the same recognition. The poem Beethoven considered "heavenly" and, indeed, it inspired him to write his greatest, and perhaps his only, lasting song (he wrote sixty-six in all). There is a good deal of dramatic feeling in

the music, which closely follows the sentiment of the words. The piano has considerable to do on its own account in the introduction and interludes as well as in the accompaniment. The song is in two principal sections, each of considerable length. The first is slow and restrained, with a touch of melancholy; the second at a rapid pace, in exalted mood, tells of love undying which shall outlast the singer. In this section Beethoven makes more use of repetition of musical phrases than in the first. The song is "composed-through."

Liszt, Franz (1811–1886)

The Lorelei. Words by Heinrich Heine (1799–1856).

The story of the *Lorelei* has long been familiar, and Heine's poem as sung to Silcher's well-known melody has become almost a household classic. However, such a setting as Silcher's made little of the possibilities of the poem as a song-text. Liszt, by seizing upon them, has given to the world a song which is almost as dramatic as Schubert's *Erl-King.* One might almost call it *an Opera in miniature.* After a short but meaningful piano introduction, the opening theme of the song, in a mood of melancholy foreboding, soon becomes more agitated as the poem hints of the tragedy to come. Following an eight-measure interlude, a theme in graceful 9-8 rhythm enters. This Liszt undoubtedly meant to characterize the seductive *Lorelei.* He uses it frequently in one form or another throughout the song. The story moves on with much beautiful melody until the boatman and tragedy approach together. A change is made to common time, and a movement of great agitation ensues, increasing in intensity until the catastrophe, when again the movement of the first stanza returns. The song ends, as it began, in a mood of subdued melancholy. Liszt was a great pianist, and his accompaniment for this song bears witness to the fact. Neither the song nor its accompaniment is for the amateur performer.

Rubinstein, Anton Gregorovitch (1830–1894)

The Asra, Op. 32, No. 6. Words by Heinrich Heine (1799–1856).

The Russian influence in music to-day is so prominent that it is difficult to realize that Rubinstein was one of the first to bring the Russian style to the notice of the Western world. He wrote about one hundred songs, many of which are of minor importance; but a few seem destined to immortality. Of these, *The Asra* is undoubtedly the best. Simple in structure, both as to song and accompaniment, the music gathers force until it reaches the climax,

in the last stanza, on the word, "Asra." It then gradually subsides as the young slave reveals the doom that awaits his tribe, "who in loving perish." The *triplets* (three equal notes in the time of two) which occur on the phrase just quoted are characteristic of Rubinstein, as are the unusual melodic intervals which give to the passage a true Oriental color.

Moussorgsky, Modest Petrovitch (1835–1881)

The name of Modest Moussorgsky is familiar to American music-lovers chiefly through his opera "Boris Godounow"; but to those more intimately acquainted with modern musical developments in Russia, his greatest claim to fame is in his songs, of which he wrote a large number. He was intensely realistic in his art-expression and deliberately Russian in his choice of subjects and methods of treatment. For a number of years after his death, his songs were entirely unknown in this country, but latterly a few of them are winning a considerable measure of popularity. The piano plays an important part in all of them, but the vocal part is always thoroughly singable, though demanding for its successful interpretation considerable dramatic insight and power of dramatic expression.

Cradle-Song of the Poor. Words by Nekrassow.

The *Cradle-Song of the Poor* opens with a half-measure figure in the piano, imitating the rocking motion of the cradle, a figure which is carried throughout the song as a background to the words, though its character changes in detail as it goes. The time-signature is 6-4, the movement deliberate, and the quiet, drowsy progress of the song is abandoned only for a moment in the third stanza, when the mother sees in imagination how

> "Noble courtiers ever, night and day,
> To my Ivan will pay court."

There are frequent changes of key, and the harmony is not at any point simple or conventional.

Peasant Cradle-Song (1885). Words by Ostrowsky.

Moussorgsky must have been particularly fond of this composition, for he dedicated it to his mother. It is taken from the drama "Voyevoda," and sounds a more sombre note than the *Cradle-Song*

of the Poor. The treatment, however, is somewhat similar though more extended. Again the piano, with rocking figure, furnishes the background. A four-measure introduction leads to the song proper, which is in three stanzas, with short instrumental interludes and a four-measure piano close. The third stanza again takes on a brighter character, with a happy imitation of the gradually ceasing motion of the cradle, as the infant falls asleep.

In both these lullabies, but particularly in the second, Moussorgsky makes use of unusual rhythms, harmonies and melodic devices, both to heighten the Russian character of the music and to provide, so far as possible, realistic musical setting for the text.

The Magpie and the Little Gypsy Dancer. (Humoresque, 1867.) Words by Pushkin.

Many of Moussorgsky's songs are deeply tragic, but he is in no respect more truly Russian than in the variety of his moods, Hence, among his songs may be found many, like *The Magpie and the Little Gypsy Dancer*, of a bright, cheerful type, descriptive of episodes in the villagers' life—the visit of the magpie, the Village Fair, and the Gypsy fortune-teller and dancer. The music is light and gay, with a peculiar descriptive quality whenever the magpie appears, due to the employment of grace-notes in the piano, which portray the hopping of the little visitor. Later, again, the tinkling of little bells is suggested. The song is strophic, in two stanzas, the first longer and more varied than the second.

The Country Feast (1867). Words by Koltzoff.

In this narrative-song, by means of an interesting alternation of 3-2 (6-4) and 5-4 rhythm of almost monotonous regularity, making the 11-4 rhythm which is a characteristic Russian measure, Moussorgsky has in music told the homely story of the arriving guests, the simple but cordial hospitality, and the bountiful feast. The melody is of limited range and extreme simplicity, indulging in only a few easy changes of key. The details of description are all there, told with the naïve, child-like delight of one who has enjoyed them all.

The Banks of the Don (1867). Words by Koltzoff.

The Banks of the Don seems to be a love-song, but not without a sense of humor. For, in spite of the fair Masha's bashful glances and burning cheeks, when she returns his greeting, the singer has not forgotten how

> Once she absently tipped her water-jar
> Spilt it—overflowing

where

> By the Don, a flowery lane
> Passes through my garden.

As usual with Moussorgsky, the musical setting changes with each detail of the passing mood, the piano part being of much importance.

Death and the Peasant (1875). Words by Count Golenistchew-Koutousow.

After the performance of his great opera, "Boris Godounow," in spite of its success, political intrigues led to its withdrawal from the stage. At this time, Moussorgsky's fortunes reached a low ebb, and he lived in poverty and seclusion with his poet-friend, Count Golenistchew-Koutousow, writing songs of extraordinary power. *Death and the Peasant* is the first of a cycle, "Songs and Dances of Death," and tells the weird story of the old peasant who, having drunk too much, lies down in the snow to sleep and never wakes. The song is written in the form of a peasant-dance (Trepak), with its movements of varying character and speed. The observer describes the strange pair as they approach—Death and the peasant—dancing the Trepak, while Death softly sings into the old man's ear promises of pleasant dreams, under whose inducements he lies down to slumber. The composition has great dramatic strength.

Hopak (1867). Words by Shevtchenko.

Here is another peasant dance-song, but of different character, full of life and spirit. Its opening lines give a hint of the "goings-on" of the "Wife of a Kosak" (Cossack):

"Laugh he won't, for he's too crusty."

So she sets out to enjoy herself in her own rather unconventional way. The piano plays vigorously an introduction of ten measures, consisting almost entirely of chords in the strongly accented rhythm of the dance. This rhythmic figure is more or less in evidence throughout the rather long, but rapidly moving, song. The first stanza is repeated, somewhat freely, a number of times, other dance-like themes being introduced for other stanzas; in the fourth stanza a curious line of ten beats, divided among two four-beat measures and one two-beat, is used for each of the four double-lines. The song is full of boisterous vigor and a grim sort of humor.

Jensen, Adolf (1837–1879)

O Press Thy Cheek Against Mine Own, Op. 1, No. 1. Words by Heinrich Heine (1799–1856).

The songs of Jensen, numbering about one hundred and sixty, deserve a very high place in lyric literature. In fact, in Europe, especially in Germany, they rank with the highest. Many have

become familiar to music-lovers of a previous generation, none more so than the song under discussion. Composed in 1856, it consists of but two short stanzas, the first highly expressive, the second more agitated. The first phrase is repeated as a Refrain.

TSCHAIKOWSKY, PETER ILJITCH (1840–1893)

Ye Who Have Yearned, Alone, Op. 6, No. 6. Words by Goethe (1749–1832).

As Rubinstein was the first Russian Composer to win recognition in the Western world, so Tschaikowsky is the most popular. Best known by his Symphonies, Tschaikowsky wrote also in the smaller forms, among other things about one hundred songs. *Ye Who Have Yearned, Alone*, composed in 1869, has had a great vogue on the concert-platform and will undoubtedly live. Other composers (among them Schubert) have set this poem to music, but none has succeeded in making so poignant a song as this. It is surcharged with feeling, intense yet repressed, and the mood grows ever more intensely melancholy to the end.

DVOŘÁK, ANTONIN (1841–1904)

Songs My Mother Taught Me, Op. 55, No. 4. Words by Adolf Heyduk (1835–).

Gratefully remembered in this country for the impetus which he gave to American music by American Composers on themes of American origin, Dvořák, the eminent Bohemian (Czecho-Slovakian), wrote one song at least whose popularity is universal. It is *Songs My Mother Taught Me*, one of a group known as "Gypsy Melodies." The vocal melody has become thoroughly familiar. There is one peculiarity in the structure of the song to which attention should be called. It lies in the fact that the song and the accompaniment are in two different rhythms, the former in 2-4 and the latter in 6-8. While the song is extremely simple, musically, the unusual syncopated rhythm (with accent coming irregularly on the second, or weak, beat of the measure) in the piano-part often gives trouble to the inexperienced accompanist.

GRIEG, EDVARD HAGERUP (1843–1907)

The First Primrose. (Composed 1876.) Words by J. Paulsen (1851–).

The greatest of all Norwegian musicians, Grieg, introduced through his compositions a new atmosphere, certain unusual qualities of harmony and melody, and strong, sturdy rhythms. Though less widely known than the famous "Peer Gynt Suite" for orchestra, his songs are likely to establish his permanent place in the musical

"Hall of Fame." Usually short (for Grieg is truly a master of miniature), there is much of the chromatic element in his music (that is, the introduction of accidentals and changes of key). *The First Primrose* is in 6-8 rhythm, a cheerful, tuneful, one might almost say, "bashful," little composition, whose charm at once appeals to to the listener.

A Swan. (Composed 1876.) Words by Hendrik Ibsen (1828–1906).

The strong Norwegian quality of Grieg's music was deliberate, due to the ideal set before himself early in life, to compose only in the Norwegian style. To further this end, he selected for his songs almost entirely poems by Norwegian or Scandinavian poets. *The Swan* is, by many critics, considered to be the greatest of Grieg's songs. The poetic idea underlying it is the legend that the swan sings only when dying. Grieg's accompaniments add not a little to the total effect of the songs.

I Love Thee. Words from the Danish.

The first of Grieg's songs to be much sung in this country was *I Love Thee.* It is the least characteristic of those on our list, more like the German in style, reflecting, no doubt, the influence of his student-days in Leipsic. It consists of two stanzas, melodiously attractive, in the strophic form.

Solvejg's Song. (Composed 1874.) Words by Hendrik Ibsen (1828–1906).

When Ibsen's "Peer Gynt" was first produced, Grieg composed the incidental music for the production. Many of the numbers from the "Peer Gynt" music have earned world-wide popularity. Among them the *Sunshine Song* (as it is sometimes called) of *Solvejg*, one of the characters in the play, is second to none. While it is part of a larger work (if so loosely-knit a collection of numbers can be called a work rather than a series of works), it is essentially a song in the truest sense and may well be considered in this connection. Its form is strophic. There is a short introduction, in minor, which is repeated at the very close as a coda. The song itself consists, in each stanza, of a first section, in common time, in minor, followed by a refrain in triple rhythm, in major.

Wolf, Hugo (1860–1903)

Hugo Wolf is considered by some critics to be the greatest song-writer since Schubert. Whether or not this claim is justified, he had much in common with Schubert in that he composed with great rapidity, rarely

revising the first draft, and his output was correspondingly large (more than five hundred songs, as well as many other works). He differed from Schubert, however, in that, more than any other song-writer before him, he made the music subordinate to the words. This does not mean that the music was in any sense inferior, but that both the form and the substance "fit" the words to the slightest detail.

To Rest, to Rest. (Composed in 1883.) Words by Justinius Kerner (1786–1883).

To Rest, to Rest is dedicated to the memory of his father, and was one of Wolf's earliest songs, composed when he was twenty-three years of age. Its first section in particular is one of the most beautiful that Wolf has written. The song consists of two stanzas, composed-through, without introduction (unless one might call two opening chords an introduction) or interlude. The melody is wonderfully expressive, while the piano-part is so important that, like most of Wolf's songs, this might well be called a "duet for voice and piano." After an intense climax, in the second stanza, the piano dies away in a manner fitly portraying the tired soul sinking to repose.

Secrecy. (Composed in 1888.) Words by Eduard Mörike (1804–1875).

Wolf was in the habit of setting to music a number of poems by the same poet. In the case of Mörike, he published an entire volume of fifty-three songs, among them *Secrecy*. This song has, quite properly, become a great favorite upon the concert-platform, partly because of the simplicity of its structure. In a measure it is more conventional than most of Wolf's songs, in that the first stanza, with its haunting melody, is repeated without change after the dramatic, passionate second stanza, a device which Wolf seldom employed.

'Tis the Spring. (Composed in 1888.) Words by Eduard Mörike (1804–1875).

Another of the Mörike songs and one of great beauty and deserved popularity is the "Spring Song." In this, the piano plays a most important part. Beginning softly with a figure half a measure in length that might suggest the strains of an Æolian Harp, this figure is carried along to the end of the vocal part, after which the piano continues as a solo, half as long as the song itself. The

vocal melody is beautiful and expressive, rising gradually from the soft, gentle beginning to a great climax of joy on the words,

"'Tis the Spring,"

after which, in the piano-part, the emotion gradually subsides until it finally dies away in a whisper.

Weyla's Song. (Composed in 1888.) Words by Eduard Mörike (1804–1875).

Still another of the Mörike's poems, only eight lines in length, *Weyla's Song* is of a solemn beauty which finds expression in extreme simplicity of form and treatment. The melody, sustained and dignified, is accompanied throughout by soft, harp-like chords which, except for a measure and a half near the end, have no melodic character whatever.

Some Little Things. (Composed in 1891.) Translated from the Tuscan by Paul Heyse (1830–).

From this Italian poem, Wolf has fashioned a charming little song, particularly attractive in the accompaniment, in which the right hand plays a fluttering figure while the left hand plays a sustained and beautiful melody. Against this background, the voice sings about the "little things which can delight us."

Debussy, Claude Achille (1862–1918)

Among all the French composers of the past quarter-century, the name of Claude Achille Debussy has stood out as the greatest. He was a composer with whom quality rather than quantity was the rule, though he produced in all many works of great importance, including not a few songs. These, like all his compositions, are marked by delicacy rather than force, by great finish and the closest adaptation to the text, by much modulation from key to key, and by a leaning toward the use of the so-called "Whole-tone Scale," which consists of six whole tones to the octave, but which is not, by any means, Debussy's exclusive property.

Romance. Words by Paul Bourget.

The *Romance*, like so many of the modern songs, consists rather of a piano-part with the vocal part accompanying it, than the other way round. The two-measure piano introduction is really the theme upon which the song is built and occurs a number of times

in one form or another, finally as the climax of the vocal part. There is much dramatic force, but of a highly restrained sort, creating an atmosphere of charm and artistic finish.

Mandoline. Words by Paul Verlaine.

Of all the Debussy songs, *Mandoline* is probably the most popular. It is a dainty Serenade, but, like some others of its kind, tinctured with a considerable portion of sarcasm. The piano-part opens with soft chords imitating the mandolin of the serenader. The lilting melody of the song floats softly, as befits the occasion, over the mandolin accompaniment. There is much delicate changing of key, but the melody gains through the process. The form is three-part, that is, there are three sections, or stanzas, the first and third being alike except for a somewhat modified and extended close.

Strauss, Richard (1864–)

Serenade, Op. 17, No. 2. (Composed in 1886.) Words by Adolf Friedrich von Schack (1815—?).

The greatest of living German composers is undoubtedly Richard Strauss, whose Music-dramas (operas) and works for orchestra mark him as a Master. They are characterized by a complexity and a command of technique which make them often difficult to understand. In earlier life Strauss wrote some smaller, more intimate compositions, among them more than fifty songs, many of which are deservedly ranked very high. Unfortunately, they are not easy to sing and still less easy to play. *The Serenade*, in three stanzas, is, as its title implies, a bright lilting song whose popularity is universal. The first two stanzas are alike musically, each consisting of a two-measure introduction in the form of a little figure which might suggest the warbling of a bird and which forms the accompaniment throughout most of the song. Each of the two stanzas consists of two sections, the first in 6-8 time, and the second, much shorter, in 9-8. The third stanza, in 6-8 throughout, reflects, for the most part, the spirit of the words,

"The glimmer of mystery,"

and later,

"The blissful beauty of night."

To You, Op. 10, No. 1. (Composed in 1882-3.) Words by Hermann von Gilm.

Strauss's Songs, Op. 10, were written, to poems by von Gilm, while he was a student in the University (1882–4). Of this group, *To You* is the first. In his earlier years Strauss showed traces of the Classical Masters, in this song perhaps of Brahms. It has a grace-

ful melody and is in the strophic form, with each of the three stanzas ending a little differently from the others. As might be expected, the piano plays an important part, though in the main it parallels the melody, only with greater elaboration.

The Night, Op. 10, No. 3. (Composed in 1882–3.) Words by Hermann von Gilm.

In the strophic form, *The Night*, in each of its four short stanzas, exhibits some variation of the fundamental melody as it first appears, the fourth in particular being more fully developed than the others. The piano-part, in the main devoted to a simple accompaniment, introduces many short interludes, but is on the whole the simplest to be found in any Strauss song under consideration.

All Souls' Day, Op. 10, No. 8. (Composed in 1882–3.) Words by Hermann von Gilm.

All Souls' Day is full of deepest sentiment, expressed in equal part by voice and piano. There is here a considerable introduction of the chromatic element (key-changes and accidentals), done without violence, and enhancing the effect. The song is composed-through and, while in the same youthful group, is more complex in structure than *To You* and *The Night.*

Dream in the Twilight, Op. 29, No. 1. (Composed in 1895). Words by Otto Julius Bierbaum.

This song, written in the maturity of Strauss's genius, is a perfect mood-picture. Like so many other great songs, it is a miniature, only thirty-three measures in length. A lazily swaying four-note figure persists in the accompaniment. The melody is smooth and sustained, of wide range and considerable chromatic variety. It is perhaps the most widely loved of Strauss's songs.

French Song-Composers

While Debussy and Ravel are the most conspicuous French composers of our time, because of certain elements of originality which mark their music, there is a group of their contemporaries who, especially in the realm of song, are perhaps more representative of French taste. There is a French idiom in music just as truly as there is a German or a Russian or an Italian idiom, and these men all exhibit it. Naturally this means that they are to

that extent similar, at least in manner and also a little in subject-matter, but the similarity is not excessive and does not rob the composers of their individuality.

The French song-composer makes much of the text. He is a master of *finesse*, never losing that restraint which is the mark of true art. The songs are mostly mood-pictures in which the accompaniment furnishes the background, which is usually built up by the use of some figure which persists throughout the song, creating an atmosphere and reinforcing the message of the vocal melody. The melody is often of a more or less neutral type which adapts itself to a method of singing akin to dramatic declamation. This "school" of modern song has had wide influence and is of great importance at the present time. Its leading exponents include Gabriel Fauré (1845–1924), Henri Duparc (1848–), Ernest Chausson (1855–1899), Charles Koechlin (1867–), Reynaldo Hahn (1874–), a Venezuelan, but as thoroughly French as any of them, and Félix Fourdrain (1880–). Of these, the last two represent a somewhat lighter type and, especially Hahn, have become widely popular.

Fauré, Gabriel Urbain (1845–1924)

Après un rêve (After a Dream). Words from the Tuscan, by Romain Bussine.

In three stanzas, with accompaniment entirely of chords, *After a Dream* is old-fashioned in the simplicity of its structure. The melody, however, is in no sense archaic. The first two stanzas are melodically alike, in the main, while the third involves a considerable climax, referring back rather to the Italian origins of the poem than to the French lyric style of the earlier stanzas.

Rencontre (A Meeting), Op. 21, No, 1. Words by Charles Grandmougin.

A favorite accompaniment-figure with the French composers consists of broken chords in extended position. Fauré makes use of it in this song. There are two stanzas in strophic form, each working up to a climax of robust dimensions in strong contrast to the strain of melancholy with which it opens.

Soir (Evening), Op. 74, No. 2. Words by Albert Samain.
This song represents a considerably more mature period in its composer's career and has taken on to some extent the current French characteristics, not, however, to the injury of the fine lyric style for which Fauré stands. Again one meets the broken chords in the accompaniment and again a wide range of emotion, though, as with all great song-writers, the canvas is small. There is in addition a subtlety and a restlessness of harmonization which were not so evident before. The song is in the three-part form and is an exquisite picture of Evening conceived both in its physical aspect and its psychological effect.

American Songs

Whether or not the American public is genuinely musical in the same way as the Europeans are musical, there is no question about the popularity of song and vocal music in this country. The human voice is far and away the best-loved of all musical instruments, and songs, especially for solo voice, often achieve a wide popularity. As a consequence, America has developed a large number of song-composers, many of whom have contributed compositions of real merit, a few ranking high as judged by international, not national, standards. It would be futile to give, in a work such as this, examples from each of even the best-known song-writers, for the number would far exceed the proper proportions.

Moreover, in spite of many *successful* songs, it is difficult to find more than a few *great* ones. Too often the texts chosen are clever, rather than truly poetic, or they tend to a light and frivolous "drawing-room" or "encore" type. It is not necessarily an indictment of the American song that in the vast majority of cases the songs are cheerful and optimistic, reflecting the dominant American traits; nevertheless, too much cheerfulness and optimism may stand in the way of seriousness and earnestness, without which true Art cannot develop.

Few *Great* American Songs

Fully a dozen men and women of American birth have written songs which might justly find representation in this connection; but the number has been arbitrarily limited to the two who, by reason of preëminence, may justly be placed at the head of the long line of American composers. These are Edward Alexander MacDowell and George Whitefield Chadwick, several examples from among the lyric compositions of each being selected for consideration.

Greatest American Song-Writers

MacDowell, Edward Alexander (1861–1908)

The Clover. The Bluebell. Words by Margaret Deland.

Six little poems, each bearing the name of a familiar flower, are comprised in the group, "From an Old Garden," Op. 26, of MacDowell's, published in 1887. The two selected are numbered 3 and 5 and represent the lighter side of MacDowell. The first, *The Clover*, is extremely simple as to structure, though provided with harmonic variety that shows at once the hand of a Master. *The Bluebell* is considerably more elaborate as to accompaniment, though simpler as to harmony. The clever texts have done much to make both these songs popular.

The Sea (1892). Words by William Dean Howells (1837–1919).

MacDowell wrote in all some forty-five songs, of which *The Sea* is regarded as probably the finest. James Huneker, the eminent critic, calls it "the strongest song of the sea since Schubert's *Am Meer*." The accompaniment suggests the rolling of the ship on the waves. In form the song is three-part, A-B-A. The music perfectly portrays the development of the tragedy as it unfolds. An unusually poignant effect is produced, at the word "dead," by the use of a *b* in the vocal part against *b-sharp* in the accompaniment.

Thy Beaming Eyes, Op. 40, No. 3 (1894). Words by W. H. Gardner.

Like Grieg and Franz, MacDowell is at his best in miniature forms. His songs are, almost without exception, brief. *Thy Beaming Eyes*, undoubtedly his most widely-known, if not his greatest, is only twenty-eight measures long. It is a love-rhapsody, simple but expressive, full of emotion and genuinely lyric.

CHADWICK, GEORGE WHITEFIELD (1854–)

Allah (1887). Words by Henry Wadsworth Longfellow (1807–1882).

One of the best of American songs of the older type, *Allah* is in simple three-part form, each part consisting of an eight-measure phrase. The song is marked by an air of exaltation, almost of religious devotion.

Before the Dawn, Op. 8, No. 3 (1882). Words by Arlo Bates (1850–1918).

This is an "Aubade," or "Morning Song" of a peculiarly eloquent type. It is in two stanzas, each consisting of two phases, the opening idea of each stanza being the same.

A Ballad of Trees and the Master (1899). Words by Sidney Lanier (1842–1881).

A noble song upon an exalted text, this is perhaps Chadwick's greatest lyric composition. It is in the form of a solemn March and maintains throughout a tone of the highest dignity; yet is truly dramatic and draws a vivid picture. It was awarded a First Prize in a competition conducted by "The Musical Record" in 1899. The unusually fine poem by the Southern poet, Sidney Lanier (who was, by the way, a professional musician as well as a poet), contributes much to the value of the song.

Thou Art to Me (1902). Words by Arthur Macy.

A richness of harmonic coloring, somewhat modulatory (moving from key to key), characterizes this and many of the Chadwick songs. The melody is expressive and singable, truly vocal, and there is an old-fashioned climax at the close which makes the song grateful to singer and to listener. Aside from a single phrase which is used to open both the first and second stanzas, it is "composed-through," and faithfully follows the poem.

Hark, Hark, My Soul (1903). Words by Frederick W. Faber (1814–1863).

The English-speaking peoples, especially in America, have developed a considerable amount of so-called Sacred Music for solo voices. These Sacred Songs are of great variety, both as to type and quality. Many of them are beneath notice, but some are fine compositions. Among the latter, one of the best is *Hark, Hark, My Soul*, to Faber's famous hymn. The stanzas are set to the same vocal melody but with interesting variety in harmonic treatment and with considerable elaboration of the second refrain, which works up to a stirring climax. Of its type it is perhaps as fine an example as can be found.

Importance of American Songs

While America has produced as yet no song-writers that rank with the best of Europe—nor, perhaps, for that matter, with the second-best—yet it cannot be denied that among the composers of the past quarter-century who have contributed to the literature of song, Americans have taken high rank. It is probably true that, all in all, Americans have attained a higher place in the realm of the solo song than in any other. It is therefore not amiss to name a few of those most conspicuous in this direction. In the main, the list will be confined to the American-born.

Writers of the Older Group

Among the older composers, or those of a former generation, besides MacDowell and Chadwick already mentioned, should be named Dudley Buck, Ethelbert Nevin, Charles B. Hawley, Reginald De Koven, Horatio W. Parker, Frederick Field Bullard, Arthur Foote, Harry Rowe Shelley, Adolph M. Foerster, James H. Rogers, and R. Huntington Woodman, all of whom have made valuable contributions. Mrs. H. H. A. Beach stands at the head of the woman-composers of America and has scored many successes. Stephen Collins Foster, whose melodies are sung the world over, antedates all of those mentioned, but belongs in a class by himself.

The Younger Composers

The younger group includes a host of prolific writers, among others Frank La Forge, John Alden Carpenter, Wintter Watts, John Powell, Charles Gilbert Spross, Henry Hadley, Bainbridge Crist, James P. Dunn, Daniel Gregory Mason, Charles T. Griffes (prematurely deceased), Gena Branscombe (Canadian by birth), Fay Foster, Harriet Ware, Alice Barnett, Marion Bauer, Sidney Homer, Howard Brockway, Louis Campbell-Tipton, Harry Burleigh (our foremost Negro composer in the field of song), Charles W. Cadman, A. Walter Kramer, Mary Turner Salter, Deems Taylor, Emerson

Whithorne, O. G. Sonneck, Clayton Johns, Lily Strickland, Charles Whitney Coombs and William Arms Fisher. The list might be considerably extended without exhausting the names of composers who have done creditable work in this direction.

Foreign-born Composers

A few foreign-born composers whose long residence in America justifies naming them in this list are such as Louis Victor Saar, Giuseppe Ferrata, Cecil Forsyth, Richard Hageman, Walter Damrosch, Charles Martin Loeffler, Ernest Bloch, Carl Engel, and a long line of those whose contribution rivals and supplements but does not outshine that of the native-born.

QUESTIONS ON CHAPTER V

How far back does the Art-song date?
What did Franz do for the Art-song?
Tell something about his style.
Name four Franz songs and tell something about each.
What does "Opus" mean?
What is a Phrase in music?
Describe Brahms as a song-writer.
In what way did he combine two important styles?
Compare Franz's songs with Brahms's.
Name four Brahms songs, with a sentence describing each.
When may song be said to have begun?
What was Haydn's best-known vocal composition?
Tell something about him as a song-writer and name and describe one song of his.
Describe Mozart's best-known song.
What is meant by the term "Composed through"?
What was Beethoven's greatest song? Describe it.
What legend that Schumann had utilized did Liszt also use for a song?
Describe the song, telling its story.
Name and describe a song by Rubinstein. Who was he?
What is a Triplet?
Name and describe a song by Jensen.
Who was Moussorgsky? Name and describe five of his songs.
What peculiarities of mood do we find in him?
What is Realism, and how does Moussorgsky employ it?
Describe his two Dance-songs.
Who was Tschaikowsky? Name and describe a song written by him.

Why have Americans particular reason to remember Dvořák?
Tell about his song.
Who was Grieg? Name and describe three of his songs.
What is the legend of the Swan?
For what great play did Grieg write the music.
Tell what country produced each composer mentioned in these questions.
Who was Hugo Wolf? What is his rating as a song-writer?
Name and describe four of his songs.
Who was Debussy? What did he stand for? Describe two of his songs.
What is the Whole-Tone Scale?
Who is Richard Strauss? Name and describe three of his songs.
What can you say about modern French songs and song-writers?
Name five modern French song-writers.
Who, ordinarily included in this group, was born in South America?
Who is Fauré? Name and describe three of his songs.
What can you say about American song, its quality and quantity?
Describe the MacDowell songs.
Describe the Chadwick songs, particularly the Sacred Songs.
Give the names of five song-writers from each group listed.
Who is considered the greatest American woman-composer?
Name two other American woman-composers and one of Canadian birth.
Who is the greatest American Negro song-writer?

CHAPTER VI

The Pianoforte and its Music

Undoubtedly the most popular and most universal of musical instruments in America to-day is the Piano, or (to give it the name which properly belongs to it) the Pianoforte. It is, as compared with the violin and the other stringed instruments, youthful, perhaps not even yet in its complete maturity.

Popularity of the Piano

The first keyboard instrument was the organ, but its size and close association with the church limited its usefulness, especially as a concert instrument. Also, the necessity for a steady supply of wind under pressure made a blower necessary, adding to the expense and limitations. Eventually, in experiments to find a substitute for the organ, the keyboard was used in connection with stringed instruments, as long ago as the eleventh century. All instruments played by means of keys were originally called "Claviers," from the Latin *Clavis*, a Key.

The First Keyboard Instruments

Without attempting to go into the history of the development of the pianoforte, it is sufficient to mention certain of its forerunners whose names, at least, should be familiar. These are the Dulcimer, the Psaltery, the Virginal, the Spinet, and, more especially, the Harpsichord and the Clavichord. The Harpsichord, like the modern pianoforte, had strings of different lengths for the different pitches and, originally, one string for each key, later adding more for brilliancy. Like the organ it often had more than one keyboard. Its strings were, however, *plucked* instead of being struck, and could *not* be played with varying degrees of tonal

Forerunners of the Piano

intensity (that is, more loudly or softly). The Clavichord, which was particularly a favorite with Bach and retained its place in the musical world until the beginning of the nineteenth century, produced its tone by *striking* the strings. The tone of the Clavichord, while of good quality and capable of being played more loudly or more softly, was so weak that it was useless in the concert-room. However, the delicacy of the Clavichord tone lent itself particularly to runs and trills and ornamental passages; hence we find these abounding in the works of eighteenth-century composers for the Clavier.

Origin of the Piano

The Pianoforte, whose name indicates that it can be played *both* softly and loudly, was invented by an Italian named Cristofori, in 1711, and perfected to a considerable extent by various builders before the death of Bach (in 1750). Mozart (1756–1791) owned an instrument by the best German maker. Beethoven (1770–1827) composed for the piano. It made possible new tonal effects which Beethoven, especially, developed in the direction of richness and sustained melodies, with a feeling for orchestral values. After Beethoven, Schubert, Schumann, Chopin, Mendelssohn, Liszt, Brahms and a host of others added to the literature for the piano and increased its range of expression, until to-day it is the most useful musical instrument in existence.

Development of Piano Music

Music for the Clavier began to be written early in the sixteenth century in Italy, then the world's musical center. Successive composers, building upon each other's work, gradually developed new forms, some of which survive to the present. *Suites* (or "sets") of dances of all sorts became popular and paved the way for the more serious *Sonata* and *Symphony*. The *Toccata*, or "Touch-piece," and the *Sonata*, or "Sound-piece," had their beginnings at this time, though the latter was not perfected as to form until the time of Haydn (1732–1809). Owing to the influence of the

Church and the Courts of the nobility, the instrumental music of the eighteenth century was formal, sometimes to the point of stiffness. While Italy first developed instrumental music, both France and Germany, as well as England, soon took it up and finally outstripped her, though the overwhelming genius of Bach, Händel, Mozart, Haydn and Beethoven gave Germany the supremacy.

The Nineteenth Century

In the nineteenth century, the Romantic Movement in all forms of Art resulted in many radical changes, among them the development of National "Schools" (as they are called) or styles of music. The German School, already mentioned, contributed (after Beethoven) Schubert, Schumann, Mendelssohn, Brahms and many others, while Chopin, representing Poland, Liszt (Hungary), Grieg (Norway), Saint-Saëns, Debussy, Fauré and Ravel (France), added many brilliant colors to enrich the music of their own and our day.

National "Schools"

At first the more formal and elaborate Sonatas gave way to Dance-pieces, such as are plentifully found in Chopin and Grieg, or in short descriptive compositions, as with Schumann, or in Mendelssohn's "Songs without Words." Liszt transcribed operatic selections and songs for the piano in brilliant fashion, inaugurating a style much copied but, except for his own works, of no great permanency. His "Hungarian Rhapsodies," too, set a fashion not yet obsolete. Brahms, more Classic in character, was nevertheless so much influenced by the spirit of the times that he wrote many groups of small pieces—Capriccios, Intermezzi, Rhapsodies, Ballades—not to mention his very popular "Hungarian Dances," originally for piano-duet, but since arranged for almost every instrument or combination of instruments. Russia, first represented by Rubinstein and Tschaikowsky, Bohemia by Dvořák, and Finland by Sibelius, all added materially to the store of piano-music

along national lines, not to forget the important Belgo-Frenchman, César Franck.

The Twentieth Century

The twentieth century, still strongly under the influence of the Romantic Movement and Nationalism, has by the perfection of transportation and communication, again brought about a return of an *international* viewpoint which, in the newest music, is unmistakable. Attempts at greater originality, more freedom of form and expression, have largely modified the music of the past generation. Just as in the seventeenth and early eighteenth centuries the composers gradually broke away from the church-modes of the Middle Ages and established the modern key-systems, so now the more daring composers are casting off, more and more, the restraints of keys and are thereby hoping to bring about still greater opportunities for the outpouring of their ideas, which no longer adapt themselves to the older methods of expression. To the ordinary listener, much of what they produce is bewildering, some positively ugly. But it remains to be seen to what extent the future will justify their experiments.

How to Study Piano Music

In considering examples of piano-music for more intimate study, it is perhaps as well to list them chronologically, beginning with Johann Sebastian Bach. Unless the list is to assume an overwhelming length, only the most arbitrary selections may be made. Wherever possible, since every school-room possesses a piano, the selections should be performed by the instructor or members of the class, or by an invited performer, the listening members of the class following the performance with the notes before them. Where personal performance is impossible, the talking-machine is a substitute, but, for the piano, a poor one. Schools so fortunate as to possess a good player-piano can, of course, meet the situation without difficulty. However, in any case, a part, at least, of the music should be performed by

human performers, members of the class preferred. Home-made music, like home-cooking, if good at all, is always best.

Importance of Good Instruments in Tune

It may not be amiss to remark at this point that piano-music cannot be properly enjoyed if the instrument is out of tune or its action is out of order. It is not fair to the music to perform it upon an instrument that is out of condition. Moreover, such performance in time vitiates the taste of the listener and, by accustoming his ear to unmusical sounds, creates a mistaken idea of what good music really means. If so many ears had not, from familiarity with bad pianos badly played, become accustomed to ugly sounds, under the guise of music, it is doubtful whether such a phenomenon as "Jazz" would ever have taken so strong a hold upon the public. It is unbelievable that ears accustomed to good tone would have welcomed such silly noises as have assailed us for the past decade.

Bach, Johann Sebastian (1685–1750)

The *Inventions* are short compositions which at a later period in the evolution of music might have been called "Études" or "Studies." They show what can be done by a Master with a short theme of a few notes. The *Inventions* are thirty in number, fifteen in two parts (like a duet) and fifteen in three parts (really trios in structure). Those in three parts are also sometimes called "Sinfonias," showing very interestingly that in the time of Bach the word "Sinfonia" (Symphony) had not yet taken on the meaning which we now give to it. These *Inventions* are like trifles dashed off by the Master-Composer, but such as only a master of the highest rank could produce.

Invention No. 8, in F.

The *Invention in F* is in triple rhythm and is a fine example of *Imitation*—the repetition of a given theme unchanged or without important change in another voice or part than the one in which it was first given out. This idea of Imitation is at the bottom of much

of the best music. Sometimes it is very strict, that is, the second voice repeats the first exactly, without variation (except that it is at a higher or lower pitch), in which case we call it *Canon* or *Canonic Imitation.* At other times, it may be quite recognizable but with little changes here and there. In such cases it is called *Free Imitation.* There are all grades of Imitation to be found in the good music of all times, but Strict Imitation is seldom carried out at great length because of the difficulties involved, both of a technical and of an esthetic nature.

In the *Invention in F*, the second voice, in the Bass, is in strict imitation of the first, but an octave lower, for seven measures. Then, for the remaining four measures of the first phrase (or musical sentence), the Imitation becomes freer and finally ceases entirely in order to bring the phrase to a good close (or Cadence), which happens on the first beat of the ninth measure. At once the theme begins again, in the key of C, but goes only as far as the end of the second measure, when it begins repeating itself, sometimes in its original form, sometimes turned upside down ("Inverted," is the musical term), for all the world like a game of tag, with the voices chasing each other, in merry fashion, to the end, back in the key of F.

Counterpoint

Imitation is one form of *Counterpoint*, which is one of the most important elements in the structure of good music. Counterpoint means, literally, "Point against point," or, as the word "Note" was originally "point," it would mean, in modern terms, "Note against note." Translated into every-day English, this means the use of two (or more) melodies together so that they make Harmony (Euphony), at the same time that they preserve their character as independent melodies. Bach is one of the greatest of all masters of Counterpoint; and examples of it, more or less elaborate, are to be found in all his works, no matter how small in scope.

Little Prelude in D.

Bach was not only a great composer, but was equally great as a teacher. He wrote many compositions of an educational nature, among them the *Inventions* and several groups of short Preludes and Fugues. The *Prelude in D* is the fourth of "Six Little Preludes for Beginners" and is in Two-part Form, that is, with two sections (or, if one prefers to scan music as one scans poetry, two stanzas). It consists of a theme in the highest voice (Soprano) which is accom-

panied from beginning to end by a second voice (Bass) in Counterpoint to it. The Theme opens with a two-measure *Motive* which forms the "Motto" or "Text" of the composition, though the little Figure in the third measure, repeated for four measures on descending pitches, is more insistent in its repetitions, as is also the two-measure Motive in the seventh and eighth measures. This, like all well-formed melodies, is simply a succession of short Figures and Motives, each conveying an idea or a portion of an idea, and the whole constituting a musical sentence. A third voice, the Alto, appears occasionally to fill out the harmony, but is otherwise of little consequence, except in the second part (or stanza), where it appears in Imitation of the Soprano, in which case, in performance, it should have sufficient prominence to attract attention to the Imitation.

Development

In listening to Bach and other composers in his style it is of interest to observe how the theme, or a portion of it, is tossed back and forth, as it were, among the different voices, appearing now on top (in the Soprano, where we are in the habit of looking for it), now on the bottom, again in an inner voice, sometimes coming hind-foremost or broken up in zigzag fashion, but always making good sense. This *Development* of the Theme, as it is called, is particularly noticeable in the Fugues, in the writing of which Bach was the undisputed master. While much simpler than a Fugue, the *Prelude* exhibits several interesting matters of structure in common with the more elaborate form.

Well-Tempered Clavichord

As will be remembered, the Piano had been invented in Bach's day, though it had not been perfected sufficiently to attract his favorable attention. His favorite instrument of the keyboard (clavier) type was the Clavichord, for which he wrote his compositions which are now performed on the Piano. The "Well-Tempered Clavichord" is a series of forty-eight Preludes and forty-eight Fugues, in two sets, written to demonstrate the resources of the (then) new style of tuning which made it possible to play in any key without retuning the instrument. These compositions were, for

purposes of the demonstration, written in every major and minor key, beginning with C.

Bach was a composer of his day, as may be observed in many directions; among other things, in his choice of popular instrumental styles or Dance-forms for his compositions. The Lute, belonging to the same instrumental family as the Mandolin and the Guitar, was universally popular for many decades, and much music was written for it. Such an instrument is particularly fitted to play chords, either solid (with all the tones struck at the same time) or broken (with the tones occurring one after the other). The latter style became characteristic in music for the Lute, and we find Bach on several occasions writing compositions for the clavier in the style of the Lute.

Prelude No. 1, in C. (Well-Tempered Clavichord.)

The greatest and most familiar of these is the *Prelude in C*, which consists simply of a succession of broken chords, played smoothly and connectedly with much delicate expression. While Gounod has chosen to associate it with religious sentiments by using (some musicians insist that "abusing" would be the more correct term) it as the piano-part of his famous "Ave Maria," it would seem as though Bach must have meant it rather as a Serenade of a high type.

Fugue No. 5, in D. (Well-Tempered Clavichord.)

A Fugue is a composition, like the Canon, with one principal theme, which is repeated in counterpoint with itself, alternating with certain *Episodes*, in which the strict, imitative style is for the time abandoned. It is the most intellectual of all musical forms and reached its highest development in the works of Bach, although there have been great Masters of Fugue up to our own time. The *Fugue in D* is a vigorous, virile composition, built upon a striking Theme, or *Subject*, as it is often called in a Fugue. This Theme, just one measure long, consists of two figures, the first of eight thirty-second notes, the second of five dotted eighths and sixteenths. The Subject is first announced in the Bass and is immediately followed, upon its completion, by its repetition a fifth higher, as is the rule in Fugue.[1] Then comes a measure of Interlude

[1]The regular key-relationship in Fugue-development is thus: 1–5–8–12, or, in syllables, Do–Sol–Do (octave)–Sol (octave). Or, in keys, D–A–D–A, or similar scheme of Tonic–Dominant–Upper Tonic–Upper Dominant.

or Episode, and again the Subject enters in the next-higher voice, exactly an octave higher than it first appeared, and is followed immediately, in the highest voice, by its fourth appearance, this time an octave higher than its second appearance.

Prelude No. 8, in E-flat minor. (Well-Tempered Clavichord.)

While it is customary to think of the claviers of Bach's time as best adapted for rapid passages and delicate arpeggios, in the hands of a Master they were capable of wonderful singing effects, as witness this *Prelude.* It is a most expressive melody, alternating principally between the outer voices, with occasional passages of counterpoint in the inner voices that add to the richness of the effect. Supporting the web of melody woven by the moving voices is a slow and sustained accompaniment of chords, much like the lute-style (noticed in the *Prelude in C*). The effect of this composition is as though a group of solo stringed instruments were accompanied by the harp (or, for consistency's sake, the lute). This *Prelude* when properly performed is not only one of the most poetic of Bach's clavier-pieces, but it stands in the front rank of all clavier (keyboard) literature of its type.

Händel, Georg Frideric (1685–1759)

Händel, like Schubert, excelled in the vocal field, so it is not surprising that his output for the clavier was of minor importance. He wrote Suites and some separate pieces, the "Suite in D-minor" and the "Variations in E-major" (The Harmonious Blacksmith) being the most highly regarded in our time, though certain other movements and detached numbers still survive on recital programs.

Capriccio in G-minor.

A Capriccio is a composition in Free Imitation. This of Händel's in its general style and structure reminds one of Bach's "Two-part Inventions." Its theme consists of a one-measure germ, repeated with slight variations to a total of five measures. The imitation begins on the fifth measure and is fairly strict for three measures. After that, both voices carry on with varying devices to produce a bright and melodious composition.

Variations in E-major. (The Harmonious Blacksmith.)

The theme of this composition is supposed to have been heard by Händel as it was sung by a blacksmith at his labors, hence the name. Händel used it as the basis for a set of brilliant and

interesting Variations which are among the earliest examples of the Variation-form which persist on present-day concert-programmes. There has been considerable controversy about the actual source of the theme, the claims of various folk-songs having been advanced. At any rate, it is a vigorous, manly melody in two parts, which, if it was not sung by the blacksmith, might very well have been. There are five Variations, really two pairs and a Finale. The composer made, in each of the two pairs, first the right hand and then the left take the burden of development. The first pair is developed in sixteenth-notes, the second pair in sixteenth-note triplets, and the Finale in thirty-second-notes. The Finale consists principally of scale-passages, making a brilliant climax to an interesting, though old-fashioned, composition.

Haydn, Franz Josef (1732–1809)

Among those who have made the world a more cheerful place in which to live, Haydn must be accorded a position with the highest. He must have had his troubles, for his wife was, according to all accounts, a shrew, but he never exhibited any trace of them in his music. His compositions sparkle with good-humor, and never a tear can they be charged with.

Finale, from Sonata No. 3, in E-flat.

Since the Minuet was much the fashion among the nobility—and Haydn spent most of his active artistic life in the courts of prominent noblemen—he wrote many Minuets as movements of his Sonatas and Symphonies and String Quartettes. The *Finale* (last movement) of the Third Sonata is in musical style a Minuet, though a little more elaborate than if intended for dancing. It consists of three principal sections, the first being repeated at the end in slightly extended form. This arrangement is known as "Three-part Form," or "Three-part Song-Form," or simply "Song-form." Beginning with Haydn, the structure of music is less closely-knit than in Bach, being, for the most part, in what is known as the "Homophonic" or "Monophonic" style. Each of the sections of the *Finale* consists in turn of a First Subject, followed by a Second Subject, with the First Subject repeated and extended to complete the musical sense. The First Section, of twenty-four measures (not counting the repeat-marks) follows this form exactly. The Second Section is of thirty-six measures. The Third Section starts as though it were going to be a variation of the First Theme of the First Section, only in minor, but after four measures leaves

the more plaintive minor and comes out again into the cheerful major, ending with a four-measure Coda.

Allegro con brio, from Sonata No. 7, in D.

> Note.—In the case of a Sonata or other large work, and occasionally in shorter compositions, it is customary for the composer to designate the separate movements simply by the *expression-marks* which indicate the general character of the movement: e.g., "Allegro con brio."

The *Allegro con brio*, being the first movement of the Sonata, is a good illustration of the *Sonata-Allegro Form*, which Haydn did so much to develop. (For details on Sonata-Form, see Chapter IX, pp. 123–5.) In the Exposition, the First Theme, in D, is eight measures long. Then follows the Episode, also of eight measures, then the Second Theme, in A, of eighteen measures, followed by a Coda of six measures. The Development Section opens with a measure of the First Theme, in A, followed by a part of the seventh measure of the Second Theme. This pattern is repeated twice, then come other more or less imitative bits from the two themes, extending through the whole section (twenty measures). The Recapitulation Section opens again, according to rule, with the First Theme in D, but extended through thirteen measures, with the Episode shortened to six. The Second Theme, this time in D, according to rule, is again eighteen measures long, and the Coda, as before, six measures. An interesting device, which makes for unity, is the use, in the sixth and eighth measures of the Second Theme, of the figure, involving the octave-skip, with which the First Theme opens.

Mozart, Wolfgang Amadeus (1756–1791)

The Variation-Form

Composers, like performers, occasionally like to "do stunts." One of the favorite "stunts" and most familiar is the Air (or Theme) and Variations, already met with in the case of Händel's "Harmonious Blacksmith." A simple and easily recognized melody, sometimes a familiar folk-song or a melody from a work of some other composer and sometimes original, is "put through its paces." At first the variations were simple little changes in harmony or rhythm or slight embellishments or elaborations: later they became much more serious and more highly developed. Beethoven, Schumann, Mendelssohn

and Brahms contributed familiar compositions in this form, as well as a host of other composers, both of earlier and of later times.

Air and Variations in A, from Sonata No. 9.

In some cases the success of the composition depended upon the beauty or novelty of the Air, rather than upon the Variations. In the Sonata in A, Mozart gave to the world a beautiful melody whose charm has tempted more than one composer since his time; but the variations, too, are of unusual interest, especially considering the comparatively early time when they were written. The theme is in two parts, the first eight and the second ten measures long. The first part is essentially a duet between the soprano and the bass, while the second opens with a four-measure soprano solo, followed by the two voices in duet. There are six variations, all in sextuple measure, like the theme, except the last, which is in quadruple. The first two variations are in the nature of elaborations upon the melody without harmonic change. The third is in minor and, in the second part, introduces some new material. The octave passages make for brilliancy. In the fourth variation, a fine effect is produced by crossing the left hand over the right, doubling the right-hand part an octave higher. The fifth and sixth variations, each a little more brilliant than the preceding, are again in the nature of elaborations, but of such different nature as to avoid all possibility of monotony.

Allegro, from Sonata No. 7, in F.

This, one of the familiar movements from Mozart, is the first movement of the sonata. It is in triple rhythm and in the "Sonata-Allegro" form. The first theme of the exposition is in two parts. It opens as a solo, with a pretty touch of imitation beginning in the seventh measure; the second part is a solo in the highest voices. The episode, beginning in D-minor, is of much vigor and so marked in character that one might almost consider it a secondary theme. The second theme in C is developed at considerable length. A vigorous coda closes the section. The development section opens with a theme of fifteen measures which bears no direct relation to any other material in the movement. Then follow twenty-four measures derived from the second part of the second theme. Then comes the recapitulation.

Beethoven, Ludwig van (1770–1827)

It has been said that in his slow movements Beethoven most truly exhibited the grandeur of his genius.

Certainly no composer since his day has rivalled him in the dignity and expressiveness of his slow movements. They are filled with the deepest sentiment, but without a trace of sentimentality.

Largo con gran' espressione, from Sonata No. 4, in E-flat, Op. 7. For breadth and dignity and at the same time beauty of melodic and harmonic ideas, the *Largo con gran' espressione* stands high among Beethoven's slow movements. The first theme is in the key of C and consists of an eloquent, almost ejaculatory, figure of two notes which, in the fourth measure, becomes coherent and develops into a phrase of sustained character. In this, as in so many of the earlier slow movements for piano, Beethoven seems to have been thinking almost in terms of the String Quartette. The second theme, in the key of A-flat, is sustained and organ-like, with accompaniment of staccato broken-chords in the left hand, like a 'cello played *pizzicato*. The coda is made up of material from the second theme.

Marcia funebre sulla morte d'un eroe (Funeral March on the Death of a Hero), from Sonata No. 12, in A-flat, Op. 26.

The entire Twelfth Sonata is so deservedly popular that it is difficult to pass over the beautiful *Theme and Variations*, which constitute the first movement, or the graceful *Scherzo*, which is the second movement, or the brilliant *Rondo* with which it closes. But the *Funeral March* is so eloquent and so tragic that, among the four movements, it stands out most impressively. In passing, it might be remarked that this sonata is less of an organic whole than most of Beethoven's compositions in this form; that is, there is less connection among the various movements than is customary. The *Funeral March*, while written with the signature of the key of A-flat major (or F-minor), really opens in *A-flat minor*.

The main theme is chordal, with the melody growing out of the harmonic progression of the voices. The outstanding feature of the theme is its rhythm, a relentless, steady beat as of the feet of the mourners, slowly but inevitably proceeding toward the grave. The left hand has an interesting counterpoint which heightens the effect, but the major close relieves the gloom for a moment. With the second phrase, the key changes to B-minor, again progressing to a major close, as though for a moment hope were alternating with despair. Then, a poignant interlude in E-flat minor leads back to the first theme, slightly elaborated. The second section consists of a figure suggesting the rolling of the drums, followed by a two-note figure of a flute-like character. This is in A-flat, and, though in major, scarcely lessens the tragic effect of the first section,

which returns in the original key. Only the final chords, in major, serve to lighten the gloom.

Adagio sostenuto, from Sonata quasi una Fantasia ("Moonlight" Sonata), Op. 27, No. 2.

It is commonly asserted that Beethoven thought his music always as though he intended writing it for the orchestra, and in many cases this is undoubtedly true. But the *Adagio sostenuto* is distinctively a piano composition whose effect cannot possibly be approximated on any other instrument or combination of instruments. The *Sonata quasi una Fantasia* is, without slightest justification, popularly known as the "Moonlight Sonata," a name which Beethoven never gave it and which probably never crossed his mind. It might with equal fitness be called the "Romantic Sonata" or by any other title of the same sort. None of the interesting tales woven about this composition are founded upon fact, but if they have contributed to a greater appreciation of this truly beautiful work, they have been worth while, even though belonging to the realm of fiction.

The *Adagio sostenuto*, which is the opening movement of the sonata, begins in the key of C-sharp minor with an Introduction of four measures consisting of broken chords in the right hand against a sustained melody in the bass. The broken chords continue throughout the movement as an inner voice in the right hand and give an air of restlessness that heightens the effect of sustained melancholy. The main theme in rhythm and general character has almost the effect of a Funeral March. It is full of unrest and yearning which breaks forth more definitely for a moment, in the second theme consisting of a series of four-note figures, followed by a succession of broken chords in ascending and descending sweep. After this episode, the melancholy tread of the main theme returns and is followed by the Coda.

Schubert, Franz Peter (1797–1828)

Whether writing for the voice or for the piano or for that greater instrument, the orchestra, Schubert always sang. As has so often been said, his muse was lyric. Hence his piano-pieces are delightfully melodious, in the old sense which thought of melody and tune as synonymous. He wrote at the time when the Classical Period, with its accent upon form, was giving way to the Romantic, which emphasizes feeling. The transition showed itself, among other ways, in the instrumental realm, by

a gradual abandonment of the Sonata, Rondo, etc., as the almost exclusive forms for serious compositions, and the creation or adaptation of new, shorter forms, under different names. Certain of the dances, like the Waltz, began to appear with frequency. Beethoven wrote a number, both of Waltzes and Contra-dances, and also composed some shorter pieces which he called "Bagatelles." Schubert, like Beethoven, was cradled in the old school, so he too wrote Sonatas and Symphonies; but some of his most admired compositions are shorter numbers which he called *Moments Musicaux* (Musical Moments) and *Impromptus.*

Moment Musical in A-flat, Op. 94, No. 2.

Of the *Moments Musicaux*, Op. 94, No. 2, is particularly Schubert-like in its lyric beauty. It sings expressively from beginning to end. It is in 9-8 rhythm and consists of five sections, the last three being virtually repetitions, with variations, of the first two.

Impromptu in A-flat, Op. 142, No. 2.

Less lyric and more dance-like than the *Moment Musical*, the *Impromptu* is in three sections. The first, in three-part form, is in the key of A-flat and in triple rhythm. It is one of the most familiar of the Schubert piano-pieces. The first theme consists of two eight-measure phrases, built upon a halting syncopated figure (with accent upon the second beat). The second theme, with the same rhythmic figure, has two four-measure units and one of six measures. The third part is a return of the first theme, changed only slightly at the close. Section Two in D-flat is built upon a broken-chord figure in the right hand. It is also in three parts. A transition-phrase of eight measures leads to the third section, which is simply Section One repeated.

Schumann, Robert Alexander (1810–1856)

Some compositions are so popular that they have become common property, and the name of the composer is almost forgotten by the public at large. Such is the *Träumerei*, whose strains are familiar to thousands who have never consciously heard of Schumann. It was originally included in the "Scenes from Childhood," Op. 15, but is also found in the "Album for the Young,"

Op. 68. The "Scenes from Childhood" are not by any means a collection of pieces for children or beginners. They are rather a series of *memories* of childhood, conjured up by the composer and described in tone so as to awaken in the listener a similar mood of tender reminiscence. They demand considerable of an artist for their proper performance.

Träumerei (Reverie), Op. 15, No. 7.

The *Träumerei* is in simple Three-part Song-form, consisting of a First Theme, in F, a Middle Theme, and the return of the First Theme, slightly altered at the end. Each theme consists of eight measures. The *Träumerei* is often played with the "Little Romance" (Number 19 in the "Album for the Young"), but was intended to stand alone, as it is complete in itself. No other composition for piano more truly deserves the popularity which has come to this little gem.

Warum? (Why?), Op. 12, No. 3.

Schumann's choice of subjects was ever fanciful and original. He was among the first to break away in large measure from the formal structure of the past. His compositions were given descriptive names to indicate the concrete thought that was in the composer's mind. While he wrote sonatas and symphonies, he was at his best in short pieces each of which painted a picture or suggested a story. *Why?* is the third of a set of eight pieces grouped together under the general title *Fantasy-Pieces*, some of which bear such odd names as "Soaring," "Whims," and "Dream Fancies." *Why?* is built upon the four-measure phrase with which it opens and which, as plainly as music can, asks, "Why?" This phrase is repeated in varying forms and at the very end still asks, "Why?" As in all of Schumann's compositions, it is interesting to follow the melody as it wanders from voice to voice, one answering another, or with the voices interweaving in an arabesque of tone. Schumann has, in a manner entirely different from Bach, developed the inner voices into new prominence.

Vogel als Prophet (The Prophet Bird), Op. 82, No. 7.

In the *Forest Scenes*, Op. 82, Schumann has again created a series of attractive pictures. *The Prophet Bird*, or, as the title is often more literally translated, *Bird as Prophet*, is an excellent example of descriptive music which is also beautiful music. The bulk of the composition consists of short motives, strung together, these motives imitating faithfully the songs of birds, for the most part in the right hand and among the higher registers of the piano, though

occasionally appearing in imitation in the left hand. The composition consists of three sections, the first and third made up of the bird-calls. The middle section, taking on the prophetic aspect, is sustained and serious, hymn-like in character, with some interesting imitation between the melody in the right hand and in the left. This short episode of only six measures is very attractive and serves as a foil for the first and third sections.

Mendelssohn-Bartholdy, Felix (1809–1847)

The forty-eight *Songs without Words* of Mendelssohn are enough to make him or any other man immortal. They appeared at intervals all through his life, from Op. 19, published in 1832, to Op. 102, published after his death, and they exhibit a wide variety of mood and style, but with a remarkably high average of excellence. It would be unnecessarily burdensome, though perhaps illuminating, to enumerate all of the *Songs without Words* which, under such titles as the "Spinning-Song," "Spring Song," "Consolation," etc., have become household classics. Wherever the term "Song without Words" is used, the name of Mendelssohn naturally suggests itself, so thoroughly did he make the form his own.

Song without Words, Op. 53, No. 4.

This *Song* is a rich, colorful composition in 9-8 time, built upon a main theme and a second theme, each of eight measures. It is dignified and expressive, with the melody entirely in the soprano and without imitation or counterpoint. An insistent sounding of each eighth-note beat in the left hand for measures at a time on the same pitch gives a peculiarly somber effect to the composition, which has caused one critic to christen it "Sadness of Soul."

Rondo Capriccioso, Op. 14 (Published in 1833).

Mendelssohn wrote compositions for the piano which are perhaps greater than the *Rondo Capriccioso*, but none, save some of the "Songs without Words," have been more widely played. It represents a combination of his two most typical styles in the principal theme of each of the two main divisions of the work. The first is a broad slow movement, opening with an introduction in E, featuring the bass in octaves acompanied by right-hand chords. In the fourth measure appears the main theme, a smooth legato melody with simple chord accompaniment, followed by a more nervous second theme which gradually becomes more excited as trumpet-

like octaves in the left hand keep stirring it up to a climax which soon subsides. A long arpeggio, ending in a short chromatic passage, leads directly into the *Rondo*, which is the main portion of the composition. The *Rondo*, as its name implies, is a *capricious* theme in E-minor, in the style which Mendelssohn used so often and so well. This theme is developed at considerable length and is followed by a First Subsidiary Theme in G, of a more sustained and lyric nature. An episode in G, the Second Subsidiary Theme in E, and a long coda in double-octaves, provide the remaining thematic material.

Chopin, Frédéric François (1810–1849)

The Waltz is essentially German, more particularly Viennese, in its origins; hence it is not, to Chopin, quite as thoroughly natural a form as, for instance, the Mazurka; but his fondness for the Waltz is attested by the large number of compositions he wrote in that form. Chopin treats the Waltz not so much as music *for* the dance, but rather as though he were suggesting *the moods awakened by* the dance, sometimes bright, sometimes serious, even tragic. But at all times the rhythm of the dance moves on mechanically, while his mind is busy with something more important and more intimate. Hence there is in the waltzes an almost mechanical simplicity so far as the basses are concerned; they represent, as it were, the dance, but the right hand is filled with the richest variety of melodies, expressing a multitude of different emotions. Some of the waltzes are much more nearly dance-pieces than others; but scarcely one may be thought of as dance-music pure and simple.

Waltz in C-sharp minor, Op. 64, No. 2.

The *Waltz in C-sharp minor* is deeply poetic, especially in its melancholy first theme, which is filled with somber emotion. In true Slavic fashion, the gloom gives way to a momentary mood of wild abandon, the second theme. After the frenzy, the reaction in the third section, in D-flat, of great lyric beauty. In this section the gloom is momentarily dispelled, though there is still an atmosphere of "gentle melancholy." This is followed by a return of the second theme, which in turn gives way to a restatement of the first and second themes as in their first announcement.

Nocturne in G, Op. 37, No. 2.

The Nocturne is a form which was originated by John Field, a talented Irish pianist and composer (1782–1837) who spent much of his life in Russia. It was adopted by Chopin, who perfected it. As its name indicates, it is a "Night-Song," or Serenade, of a somewhat serious type and is, in the nature of the case, lyric and filled with deep sentiment. It is Chopin's habit, in the Nocturnes as well as in the dances, to make the left hand simple in structure, consisting of sketchy broken chords, as a rule; but with a wealth of beauty in the right hand. Many Chopin Nocturnes have become widely popular, none more so among musicians and amateurs alike than the *Nocturne in G.* It has two principal subjects. The first, in thirds and sixths, is built upon a four-measure phrase which proceeds with considerable modulation and some dramatic sweep; the second theme first appears in C. It is calm and peaceful in character and is also subjected to a round of modulation. The second theme has been described as "perhaps the most beautiful melody that Chopin invented."

Prelude in C-minor, Op. 28, No. 20.

There are twenty-five Chopin Preludes, twenty-four of which appear under Op. 28. As their name indicates, they are short compositions, each developing a single idea of a type so pronounced that it creates a mood and in that way serves as a prelude (preparation), presumably for some larger work to follow. The Preludes are masterpieces in miniature and are among the most beloved of Chopin's works. The *Prelude in C-minor* is particularly short, being only thirteen measures long, but it is one of the most eloquent compositions conceivable. It all grows out of a motive in the first measure whose rhythm and melodic curve are repeated in each subsequent measure, and attains its effect by the simplest possible means.

Liszt, Franz (1811–1886)

Much of Liszt's output for the piano consists of pieces of a brilliant nature, designed to show off his amazing technical mastery. However, he was considerably influenced by Chopin, and composed many pieces which are as delicately chiseled and as lyric as Chopin himself might have done. The six "Consolations" are lyric pieces, marked by a rich vein of sentiment. They are simple in structure, similar to the "Song without Words" in form and treatment.

Consolation No. 5, in E.

The *Consolation in E* consists of a sustained melody of a simplicity and directness akin to the folk-song. After a 'cello-like introduction in the left hand, the main theme is announced, followed immediately by the second theme in G. This ends in a *Cadenza* (an elaborate and florid passage introduced at the close), which leads back to the main theme. Again the second theme appears, this time in A. Then comes a third theme in E, with an interesting three-note figure in the bass. There is a five-measure coda. While Liszt's bass suggests Chopin's in its simplicity, he gives it greater importance and makes it more thematic.

Liebestraum (Love-Dream) *in A-flat*, No. 3.

There are three "Love-Dreams" of Liszt, the second in E and the third in A-flat being especial favorites. The third is the familiar one, which might be called a "popular classic." The "Love-Dreams" all bear the subtitle "Nocturne," which gives a clue to their proper understanding and performance. The *Love-Dream in A-flat* begins with the familiar melody in 6-4 measure. This 'cello-like song is accompanied by a figure in broken chords in the upper voice, a figure which persists in one form or another with little interruption throughout the Nocturne. There is but the one theme, in two parts. The first part consists of the melody just mentioned, the second, slightly more agitated, is followed by one of the sparklingly brilliant cadenzas of which Liszt is so fond. There is further development, another "star-shower" of a cadenza, and a third return of the theme.

Brahms, Johannes (1833–1897)

Brahms was, like his musical god-father, Schumann, at first a pianist, and wrote for the piano with the familiarity and authority born of an intimate knowledge of its resources. His reverence for Bach and Beethoven and his faithful study of their scores produced in him a purity of style and a technical perfection which caused critics to dub him "The Last of the Classics." To a large extent this is a just appellation, though one cannot lose sight of the fact that, from Schumann and his followers, Brahms inevitably absorbed much of the Romantic spirit. So that, like Beethoven, he might properly be spoken of as a "Classical-Romantic." This blending of the Romantic mood and Classical clarity and form

characterizes all of Brahms' works. It is significant that Brahms wrote many Waltzes; the choice of this peculiarly German dance is particularly fitting in one who was nothing if not a German.

Waltz in A-flat, Op. 39, No. 15.

The *Waltz in A-flat* is one of a set of sixteen, composed originally for duet (piano, four-hands) but later arranged by the composer for piano solo. It is short and extremely simple in form and content, almost as naïve as a folk-dance. The bass, as in Chopin, is purely chordal, the melody being in the soprano throughout.

Rhapsody in B-minor, Op. 79, No. 1.

In the main, Brahms is not for the amateur to play. He demands a thorough technique and an excellent rhythmic sense in those who would perform his works. To the listener, however, he is much less forbidding. In fact, given an adequate performer, it is easy and pleasant to listen to Brahms—if one likes serious music. The "Rhapsodies," while entirely different from Liszt's in idiom—as indeed German and Hungarian idioms should differ—are, like them, of a high-strung, personal, emotional nature, with intense climaxes, relieved by moments of deepest tenderness. The *Rhapsody in B-minor* is built upon two principal themes, the first vigorous and robust, the second lyric and delicate, almost reminiscent of Chopin, yet entirely original. There is also an episode of much lyric beauty, bearing a family resemblance to a familiar Grieg composition.

Saint-Saëns, Charles Camille (1835–1921)

Undoubtedly the greatest of the older French composers of our day, Saint-Saëns was eminent in many directions. Himself a pianist of high rank, he wrote considerably for his instrument, though, on the whole, his interests were concerned with ensemble rather than with solo works. His compositions were among the finest of his time, being highly polished and finished to the slightest detail.

Romance sans Paroles in B-minor (Romance without Words).

The *Romance without Words* is perhaps the best-known of the compositions for piano solo. It is in Three-part Song-form, in B-minor, 3-8 measure. The theme is a full-throated, 'cello-like melody of fine lyric quality, accompanied by detached chords. The

return of the first part is ushered in by a trill in the right hand and is accompanied by chain-trills which gradually soar to the highest reaches and there break out into a six-note counterpoint which picks its leisurely way downward until it joins the melody, the accompaniment for the last two phrases returning to the detached-chord treatment. There is an interesting, not too long coda.

Gavotte in C-minor, Op. 23.

Like so many of the French composers, Saint-Saëns never broke away completely from the Classical tradition. The atmosphere of by-gone days is in this *Gavotte*, as in many another of his works. The form is the traditional Gavotte with Trio (or, to make it more truly French, Gavotte with Musette). The Gavotte is in three-part form, with the second and third parts repeated The middle section, with its sustained bass, certainly suggests the old French bagpipe or Musette, which gave its name to the middle movement of the classical French Gavotte, corresponding to the Trio of the Minuet. This movement is in three parts, the first repeated. The return of the Gavotte is strictly according to form and is followed by a five-measure coda.

Grieg, Edvard Hagerup (1843–1907)

Grieg, too, was a pianist and wrote for the piano with an intimate first-hand knowledge of its resources. He made his music deliberately Scandinavian, more particularly Norwegian. He had, as a young man, set himself to write in the Norwegian style, breaking away from the Mendelssohnian manner which was in vogue when Grieg was a student in Leipsic. Certain peculiarities of melody and rhythm are characteristic of Norwegian folk-music, and they were adopted by Grieg to add to the distinctly national flavor. Among the Masters in miniature, musically, Grieg ranks with the very highest. His piano pieces are as finely cut as a cameo.

Dance-Caprice in A, Op. 28, No. 3.

The *Dance-Caprice* is in form a Waltz. Its structure is simple and its musical message easily understood. It is composed of three divisions, the first and third being identical. Each of these divisions is, in turn, in three-part form.

Notturno (Nocturne), Op. 54, No. 4.

Grieg's fondness for the dance-forms in his piano pieces was no doubt derived from the folk-dances with which he had so com-

pletely saturated himself. But he also had a lyric style of great beauty, as has already been noted in his songs, which appears with equal distinction in many of the piano-pieces. While holding nothing in common with Chopin's Nocturnes except the general mood, Grieg's *Notturno* is as typically a "Night-song" or serenade, but approached perhaps from the instrumental rather than the vocal standpoint. Even here, one gets the undercurrent of the dance in the marked rhythm (9-8) and the clearly outlined phrases with their recurring accent that comes dangerously near marking time.

Moszkowski, Moritz (1854–1925)

Valse Brillante in A-flat

Some composers fail to reach the highest ranks, yet belong among those whose compositions are of great importance. Such is Moszkowski, the Pole, whose piano compositions in particular have left the musical world deeply in his debt. Preëminently a piano composer, he has contributed to the literature of that instrument many works whose popularity has been world-wide—witness the "Serenata" and the "Spanish Dances." His melodies are graceful, he has a strong rhythmic sense, and he knows how to make legitimate use of the special resources of piano technique. He is particularly successful in the realm of salon-music of the highest type, music for the social gathering and the home. Moszkowski's many Waltzes and other dances betray his Polish origin. In this regard he is like Chopin. There is more sparkle and brilliancy in his Waltzes than in the German type; they are for the concert-room, not the dance-floor.

Debussy, Claude Achille (1862–1918)

As the fame of Debussy becomes more definitely established, critics are pretty well agreed that, in some respects, he is the most distinctive composer for the piano since Chopin. Indeed, many contend that his genius expressed itself most successfully through the piano. In any event, his piano compositions are to-day more frequently performed than any of his other works, and

they have been accepted as a definite part of the permanent piano-recital literature.

Arabesque, No. 1, in C-sharp minor (Published in 1904).

According to the dictionary, an Arabesque is a style of ornamentation employing interlaced lines and curves. This definition fairly well describes the two compositions that Debussy has written under that title. The *Arabesque in C-sharp minor* is in three-part form, the first consisting of a melody, sustained for short phrases, over and between the busy triplet figure in which the broken chords are cast and which continues throughout the *Arabesque* as its rhythmic characteristic. The second part in A is more sustained and lyric in its first theme.

Clair de lune (Moonlight) (Published in 1905).

The "Suite bergamasque" consists of four pieces, of which *Clair de lune* is the third. It is in the familiar three-part form. The time-signature is 9-8 and the key D-flat. The composition is delicately restrained throughout, scarcely rising beyond a *piano* (soft) at any point. *Clair de lune* is a perfect bit of tone-painting, thoroughly modern in style and of a loveliness that is in keeping with its theme.

Rachmaninoff, Sergei Vassilievitch (1873–)

Among living musicians, none is more respected than Rachmaninoff, who, as a pianist, ranks with the very greatest, and as a composer is the brightest name among the brilliant Russian School. For years his "Prelude in C-sharp minor" has been familiar wherever the piano is played, and his "Prelude in G-minor" has more recently become almost as popular. Rachmaninoff, in a manner not equalled since Tschaikowsky, combines the background of the Classic Masters with the Nationalistic message peculiar to the Russians of the modern time; but he has a clarity and a regard for form which most of his compatriots lack.

Melodie, Op. 3, No. 3.

The *Melodie* belongs to the same group as the familiar "Prelude in C-sharp minor," the latter being No. 2 and the former No. 3 of the same Opus-number (3). It is a peculiarly beautiful composition and thoroughly representative of Rachmaninoff's style. It opens with soft accompaniment-chords in the right hand to which

the left hand begins the theme after three beats. The 'cello is constantly suggested as the rich, sustained melody unfolds itself, to be joined after eight measures by the right hand, playing in octaves with it, like the violin with the 'cello.

Palmgren, Selim (1878–)

Among the National Schools of composition, none has blossomed out in more characteristic fashion than that of Finland. The outstanding Finnish composer is Jean Sibelius (born 1865), whose orchestral works have won high praise. The younger Palmgren is ably following his lead. He is best known in this country through his smaller compositions, of which the delightful *May Night* has had a great vogue.

May Night.

This little piano-piece is highly atmospheric, filled with the spirit of the fairy-folk of the North. The rhythm is slightly irregular, principally in 3-2 time, but with an occasional measure in 2-2. There is but one theme, twice repeated. It appears first in the left hand, lying almost entirely in the treble clef. The accompaniment is of repeated chords. The treatment of the composition is of extreme delicacy. Occasionally bird-calls appear in the theme, like the sleepy twittering of birds heard in the night. The first repetition of the theme is in chords in the high treble, like fairy-bells. The composition is a fine example of the Romantic type of piano-piece which has been exploited by contemporary composers.

American Piano Music

MacDowell, Edward Alexander (1861–1908)

It was in the realm of piano-music that MacDowell was at his best. He was largely influenced by Schumann in the matter of form, nearly all of his most successful pieces being of the intimate, miniature type with descriptive titles which Schumann had so masterfully developed. MacDowell's Sonatas and Suites are noble compositions, in every respect worthy of his reputation, yet it is by the smaller pieces that he has woven his music into the very warp and woof of the culture of the America of to-day.

Witches' Dance, Op. 17, No. 2.

Thoroughly typical of his style and among the earliest of his compositions to achieve wide popularity is the *Witches' Dance*. It is in the key of B-minor, in 6-8 time, and moves along in a Whirling-Dervish fashion that would surely make anyone but a witch or other supernatural being dizzy. It is in three-part form, the second part being in the key of G, a song-like melody suggesting the Celtic origins of the composer, and contrasting with the rapidly moving main theme.

Scotch Poem, Op. 31, No. 3.

Op. 31, "Six Poems after Heinrich Heine," is an interesting collection of short pieces of poetic quality. The *Scotch Poem*, as it is generally called, is, in the words of the verse-heading, a "gloomy song" about

A woman, beautiful but ill,
Softly transparent and marble pale

who is singing at the "lofty, arched window,". . .

Over the wide and tempest-tossed sea.

The *Poem*, in F, 6-8 time, consists of the customary three parts, the first and third describing the wild and tempestuous sea which alternately moans and shrieks and thunders. The second is the song alluded to in the verses. It is of purest Scotch type, Scotch snap and all, with accompanying chords suggesting the harp.

First Modern Suite, Op. 10.
Præludium : Andantino ed Allegretto : Intermezzo.
Prelude.

MacDowell is best known as a composer of short pieces of a more or less descriptive nature. Some of these, such as "To a Wild Rose," have become almost household classics. As a matter of fact, he has done some superb things in the larger forms, notably the Sonatas, Op. 45 and 50, the Concertos, Op. 15 and 23, and the two Modern Suites, Op. 10 and 14. The First Modern Suite, one of his earlier works, published in 1883, contains some excellent movements. In addition to those listed above, there are a *Presto*, *Rhapsodie* and *Fugue*, almost equally attractive. The brilliant *Prelude* (*Præludium*) has found its way to numerous recital-programs. It is in E-minor, 6-8 time, and opens with a tumultuous octave-passage which gives way to one of those whirring figures in the right hand of which MacDowell was so fond. He has indicated no bar-lines in the introduction except at the end. The meaning is obvious. The movement proper is a left-hand melody (*Allegro non troppo*) with the whirring figure persisting in the right-

hand accompaniment. For a brief moment only the right hand takes the melody, which is essentially in the nature of a 'cello-solo.

Andantino ed Allegretto.

The third movement consists of three parts, the first and third being the *Andantino* (6-8), a charming melody in C, mostly in the right hand, while the second is the *Allegretto* (2-4). This has, in the right hand, an agitated dotted-note figure, while the left hand develops a counter-melody of considerable beauty.

Intermezzo.

This is an attractive Scherzo, in 3-4 time, key of A. It is fairy-like in its lightness of touch. In three-part form, the middle section, in E, is very short. As usual, the composer gives the left hand some interesting melody-playing. Even so early in his career, MacDowell had definitely found the style of expression which marked his works to the end.

Sea Pieces, Op. 55 (Published in 1898). *To the Sea : Nautilus.*

In the *Sea Pieces* MacDowell reaches probably the highest point among the later works in which he carries out the scheme of a series of short pieces, each definitely descriptive and all related to a central idea. Not only is each of these eight pieces designed to describe some phase of the sea's life or moods, but each is still more definitely planned to develop the thought contained in some scrap of poetry, sometimes a line, sometimes as much as a stanza. The use of poetic "mottoes" became something of a habit with MacDowell in his later piano compositions. (The remaining six numbers comprised in the set of *Sea Pieces* are *From a Wandering Iceberg; A. D. 1620; Starlight; Song; From the Depths; In Mid-Ocean.*)

To the Sea.

While every one of the eight pieces is a beautiful. poetic composition, the two which seem to stand out in particular are the first, *To the Sea*, and the seventh, *Nautilus*. The first has as its poetic "text ' the familiar motto, "Ocean, Thou Mighty Monster." It is in D-flat, common time, and is built throughout of massive chords to be played "with dignity and breadth." There is an unmistakable sense of the surge and swell of the ocean and of its largeness and solitude. Without much attempt at realistic writing, the composer has succeeded in painting here a genuine tone-picture.

Nautilus.

The superscription of this dainty number is "A fairy sail and a fairy boat." Its treatment is delicacy itself. There is a haunting melody in A-flat which, alternating between the left hand and the right, is as lovely as anything that MacDowell has done. The main

theme is in 6-8 time, the second in 2-4, changing back again to 6-8 for the return of the main theme. There seems to be no particular reason for the change, since neither the flow of the melody is interrupted nor its character or even its accent changed.

Carpenter, John Alden (1876–)

John Alden Carpenter belongs to a very small group of Americans who, endowed with talent and the finest type of musical training, have elected to remain outside the ranks of professional musicians. One of the most gifted of the younger American composers, his vocation is that of a successful business-man in Chicago, but, as a "side-line," he has employed his leisure to become one of the most original and successful among our composers of this generation.

Polonaise Américaine. (Composed December, 1912.)

The *Polonaise Américaine*, in stately triple rhythm, is a brilliant, colorful composition, one of the few recent successful American works for the piano. It is short, in three-part form, in the keys of D-flat, A-flat and D-flat. Like most modern works it is considerably chromatic, with vigorous rhythms, but without extravagance.

Griffes, Charles Tomlinson (1884–1920)

One of the most original composers that America has as yet produced was Charles T. Griffes, whose untimely death cut short a most promising career. Belonging to the most advanced modern school of composition, he was not a pale reflection of the spirit of the times, but spoke with an individuality of his own.

The White Peacock, Op. 7, No. 1.

The White Peacock is the first of four "Roman Sketches" published in 1915–16. The key-signature is that of C-sharp minor, the time 3-2; but there is much of the chromatic in the harmonic and melodic structure and the time changes to 5-4 for considerable periods and also to 7-4. In other words, there is the utmost elasticity in the rhythm and color of the music, which, by its delicate sensitiveness, creates an atmosphere of great charm. This is not music to be played by the amateur or the heavy-handed professional; but interpreted by an artist, it is exquisite. There is a two-measure introduction which is repeated at the close. The principal

theme grows out of a descending chromatic passage, followed by a colorful dotted-note motive. The form is three-part.

American Piano Composers

As composers for the piano, native-born Americans have been noteworthy, on the whole, in the domain of *educational*, rather than of *artistic*, music. What are known as "Teaching-pieces" have been produced in great quantity and in the main of excellent quality—for the purpose. In the realm of the Dance, too, there has been marked activity. But, all in all, the Concert literature for the piano has not been greatly enriched by American composers.

The Older Group

The first American to achieve musical fame was Louis Moreau Gottschalk, born in New Orleans in 1829, a pianist of high rank and a composer who, while writing in the artificial and sentimental style of his day, has nevertheless made a real contribution. Later in point of time and style, but belonging to the "Old Guard," were William Mason and Dudley Buck, sturdy pioneers in the cause of good music, William H. Sherwood, Ethelbert Nevin, Homer N. Bartlett, all deceased, and Henry Holden Huss, Ernest R. Kroeger, Adolf M. Foerster and Arthur Whiting, still living. Arthur Farwell and others have done notable service in perpetuating Indian music. Mrs. Beach is about the only woman-composer of the older generation whose work deserves mention, though a number of younger women show promise.

The Younger Group

Among the younger composers who count are Howard Brockway, Cecil Burleigh, Henry Hadley, Arne Oldberg, Mortimer Wilson, Ernest Schelling, Charles W. Cadman, Leo Sowerby, John Powell, Harold Morris, Emerson Whithorne, Bainbridge Crist, Camille Zeckwer (recently deceased), D. G. Mason, Harriet Ware and Fanny Dillon. David W. Guion has been successful in a restricted but important field.

The list of foreign-born composers for piano might easily be stretched to include nearly all the living celebrities, since almost all of them are or have been residents of the United States. However, only those are mentioned who may properly be considered permanent residents. Among these are Felix Borowski, Michel Dvorsky (*nom de plume* of Josef Hofmann), Leopold Godowsky, Rafael Joseffy (deceased), Eugenio di Pirani, Constantin von Sternberg (deceased), Sigismond Stojowski, Louis Victor Saar, Leo Ornstein Giuseppe Ferrata, Alberto Jonás, and Percy Grainger.

The Foreign-born

Among the masterpieces for the piano not listed for study must be included the whole category of Concertos, which, because they demand an orchestra as well as a soloist, are out of the question for the vast majority of players. However, where *two* pianos are available in the same room, or an organ and a piano, much of the effect of the ensemble may be brought out, while the solo piano-part may, of course, be given adequate performance. There is also a great body of music for two pianos or for two performers, or even three, at one instrument. Much of this is of high quality, and some of it, like the *Hungarian Dances* of Brahms or the *Spanish Dances* of Moszkowski or the *Bohemian Dances* of Dvořák, has become popular in spite of the handicap of the two performers.

Piano Concertos

Lack of time and space, and the limitations of a scheme whose first aim is the *popularization* of good music, have necessarily ruled out of detailed study many solo numbers of the finest type. Such are the *Fantasia and Sonata in C-minor* by Mozart, the *Sonata Appassionata* and most of the greater Sonatas by Beethoven, not to mention the Sonatas of Schubert, Schumann, Chopin, Liszt, Brahms and others, and many of the brilliant concert-pieces in the repertoire of to-day.

Concert-numbers for Piano

Adding to the Suggested List

Where the human performer or the talking-machine record or the player-piano are available, it would be well to add some such numbers to the list for study, especially if some distinguished pianist is to play them or has played them recently in the community. At all points, the study of Music Appreciation should be directly harnessed up to the daily life of the community.

QUESTIONS ON CHAPTER VI

What is the most popular musical instrument in this country?
What was the first keyboard instrument?
Why did it not become popular?
What is a "Clavier"?
Name some of the forerunners of the Piano.
What was the Harpsichord?
How did it differ from the Clavichord?
Which was Bach's favorite?
When and by whom was the Pianoforte invented?
What is the reason for the name?
Who of the great composers were the first to use it?
What effect did its invention have upon clavier-music?
What does "Toccata" mean? "Sonata"?
Trace the development of Piano-music.
What did the Nineteenth Century contribute to Piano-music?
What did each of the following composers contribute?

Chopin	Tschaikowsky
Grieg	Rubinstein
Schumann	Dvořák
Mendelssohn	Sibelius
Liszt	Franck
Brahms	Debussy

What are the Twentieth-Century tendencies?
How should Piano-music be studied for proper appreciation?
Why should an instrument be kept in good condition?
What is an "Invention"? Describe the Bach "Invention" in F.
What is Imitation?
What is a Cadence?
What is meant by "Inverting" a passage?
What is Counterpoint?
For what purpose did Bach write the "Inventions" and "Little Preludes and Fugues"?

How is a melody built?
What is "Development" as applied to a theme?
What is the "Well-Tempered Clavichord"?
What was the Lute?
Describe Bach's *Prelude in C.*
What is a Canon?
What is a Fugue?
What is an Episode?
Describe Bach's *Fugue in D,*
Describe the key-relationship in the Exposition of a Fugue.
Describe Bach's *Prelude in E-flat minor.*
Describe Händel's *Capriccio* and the *Variations in E.*
Describe Haydn's *Finale* from the Third Sonata, also his *Allegro con brio* from the Seventh Sonata.
Describe Mozart's *Air and Variations* from the Sonata in A; also his *Allegro* from Sonata No. 7.
What has been said about Beethoven's slow movements?
Describe his *Largo con gran' espressione* from Sonata No. 4, also the *Funeral March* from Sonata Op. 26.
What statement is often made about the style of Beethoven's music?
Describe the *Adagio sostenuto* from Op. 27, No. 2.
What change marked the transition from the Classical to the Romantic period?
Describe Schubert's *Moment Musical in A-flat;* his *Impromptu in A-flat.*
What custom with regard to titles did Schumann follow?
Describe his *Träumerei; Why; The Prophet Bird.*
What were Mendelssohn's "Songs without Words"?
Describe his Op. 53, No. 4; the *Rondo Capriccioso.*
How did Chopin treat the Waltz?
Describe his *Waltz in C-sharp minor;* the *Nocturne in G;* the *Prelude in C-minor.*
Who created the *Nocturne?*
Describe Liszt's *Consolation in E;* the *Liebestraum* (*Love-Dream*) *in A-flat.*
What was the character of Brahms' piano-music?
How did his "Rhapsodies" differ from those of Liszt?
Describe Brahms' *Waltz in A-flat;* his *Rhapsody in B-minor.*
Who was Saint-Saëns? Describe his *Romance sans Paroles* and *Gavotte in C-minor.*
For what did Grieg stand?
Describe his *Dance-Caprice;* the *Notturno.*
What has Moszkowski done? Describe his *Valse Brillante in A-flat.*
Who is Rachmaninoff? Describe his *Melodie.*
Who was Debussy? Describe his *Arabesque* and *Clair de lune.*
Who is Palmgren? Describe *May Night.*

Who was MacDowell? Describe his *Witches' Dance;* tell the story of the *Scotch Poem.*

What other famous musical compositions have been inspired by the same poet?

Describe the musical structure of the *Scotch Poem.*

Describe the *First Modern Suite* and the *Sea Pieces,* so far as they are discussed in the text.

Who wrote the *Polonaise Américaine?* Describe it.

Who was Griffes? Describe *The White Peacock.*

What has been the particular contribution of American Composers for the Piano?

Who was the first important American Piano-Composer?

Name some of the more important of the older group.

Who is important as a preserver of Indian melodies?

Give the names of five younger American Piano-Composers of importance.

Name three of foreign birth.

How may Piano-Concertos be studied without orchestra?

Name a popular composition for two performers; an important Sonata.

CHAPTER VII

The Stringed Instruments

The Stringed Instruments in common use in the orchestra are the Violin, the Viola, the Violoncello (ordinarily known as the 'Cello) and the Contrabass or Bass Viol, also known as the String-Bass or Double-Bass. They are among the oldest of all existing instruments and among the most popular. While all of them may be, and sometimes are, used as solo instruments, the violin and the 'cello are the most common and the most useful, and of these the violin excels.

What are the Stringed Instruments?

Violin music goes back for three hundred years. The instrument was perfected in the city of Cremona, Italy, in the seventeenth century, by the three families of Amati, Stradivari and Guarneri, and it was then, as now, adequate for any demands that the composer might make upon it, though the perfection of the bow, by Tourte (1747–1835), a Frenchman, was an important step in advance. Early violin-music seems to have been little else than a repetition of the voice-part, but in 1620 appeared some simple pieces for violin solo, which were soon followed by others more elaborate, until, by the year 1700, there was a large amount of excellent violin-music, most of it written in Italy, much of which still ranks very high. A few of the outstanding early composers for violin were Corelli, Tartini, Vivaldi, Viotti, all Italians, while later appear Bach, Mozart, Haydn, Beethoven, Spohr, Mendelssohn, Brahms, Bruch, Saint-Saëns, Grieg, and a host of others.

The Violin and Its Music

Music for the violin, like that in other departments, developed from the simple, song-like melody into longer

compositions in several divisions more or less independent, known as Sonatas. The composers for clavier, many of whom, like Bach, Mozart and Haydn, composed also for the violin, also adopted the Sonata-form, until it became the most important and most universal in use during the Classical Period, say from 1750 to 1825. Sonatas were written for all kinds of solo instruments and also for combinations of solo instruments. The violin and clavier (or piano) especially were combined, until now a sonata or other composition for violin alone is seldom written.

Earlier Violin-music

The violin is the smallest of all instruments of its family, and its tone is therefore the highest and its possibilities for flexibility and gymnastics the greatest. Many of the best writers for the violin were also performers, some of them composing with success only for that instrument. The early Italians already mentioned, together with Rode, Paganini, de Bériot, Wieniawski, Vieuxtemps, Sarasate and Kreisler are examples of the Violinist-Composer whose successful compositions were almost entirely for their own instrument.

Violinist-Composers

The violin is capable of the most varying expression. Its delicacy and sensitiveness are what make it so popular with the masses as well as with the musical expert. It can sing in tones rivalling the richest female voice, and in the next breath can execute the most daring and dazzling feats of technique. The use of the *mute*, a small attachment which may be placed upon the bridge of the violin, subdues the tone and makes it more ethereal, while by means of "harmonics," or overtones, produced by touching the string lightly with the finger, a whole realm of fairy-like sounds of a light flute-like quality may be produced, running up to an extremely high range. There are a great many special effects

Resources of the Violin

belonging particularly to stringed instruments which add to the variety and interest of their performance.

The Viola

The viola is a slightly larger violin with a somewhat richer tone, but less flexibility. It is tuned a fifth lower than the violin. It can be, like the tenor voice to which it is sometimes compared, extremely expressive; but, for some reason or other, it has received little attention as a solo instrument, being used primarily in the String-Quartette and the Orchestra.

The Violoncello ('Cello)

The violoncello, the baritone among the strings, is usually played sitting, held between the knees. It is considerably larger than the viola and plays a whole octave lower. Developed from an older instrument known as the *Viola da Gamba*, its tones are rich and singing, its range wide, and while not capable of as great flexibility as the violin, its possibilities in this direction are remarkable. The popularity of the 'cello as a solo instrument is, among the strings, second only to that of the violin.

The Contrabass (Bass Viol)

The contrabass (Bass Viol or String-Bass) has a powerful, somewhat heavy, tone. Its size removes it from the solo class as a rule, though there have been, from time to time, great performers who have proven that the contrabass is capable of high development on its own account. The tone of the contrabass is so heavy that it is not used with the string quartette, the 'cello acting as the bass of that combination. In the orchestra, however, the contrabass is indispensable, its function being to supply the foundation for the great mass of tone produced by the instruments of higher pitch.

Music for the Violin

In considering examples for first-hand study it has been thought best to restrict the choice almost entirely

to compositions written originally for Violin or 'Cello. The selections are necessarily made arbitrarily.

Bach, Johann Sebastian (1685–1750)

Air, from the Orchestral Suite in D.

Originally part of an Orchestral Suite, the Bach *Air* is familiarly spoken of as the *Air for the G-string*, because in the solo arrangement it is usually played on the lowest (G) string of the violin. It is a melody of the richest simplicity, of the purest and most exalted sentiment, one of the very greatest melodies ever written. It consists of two parts, each repeated, after the old-time fashion. The two parts are alike only in style and treatment, but without any thematic repetition. This is one example of many where Bach, the learned, gives way to Bach, the great Lyric Composer; for the *Air* is without the familiar imitations and polyphonic devices for which Bach is noted. But there is art aplenty, not only in the perfect shaping of the melodic line, but in the fine accompaniment as well. This moves along, over a steady bass figure consisting of broken octaves, *staccato*, with alternating ascending and descending motion. The right hand is developed into a fluent countermelody, quite independent of the violin part; but the two together form a perfect, harmonious whole.

Händel, Georg Frideric (1685–1759)

Largo, from *Xerxes*.

The composition which is now universally known as the Händel *Largo* was originally a Tenor Song from the Opera "Xerxes," in which the wearied King addresses a plane-tree in gratitude for its shade. It is rarely sung nowadays as a Tenor solo, but is frequently played, especially on the violin. Since, all things considered, that is the most available form in which it occurs, it will be discussed among the violin solos. As usually performed, it consists of an introduction and two stanzas exactly alike except that the second is played an octave higher than the first. The introduction is of a stately character, befitting a conquering king. The solo is one of the great melodies of all time. It is stately and dignified, simple with the simplicity of genius, absolutely fitted to the purpose of expressing in kingly fashion the tender sentiment of gratitude.

Sonata in A, Second Movement.

The sonata, as we know it, assumed its form in Haydn's day a generation after Händel's death. Hence we must not look in Händel's *Sonata* for the familiar three- or four-movement composition. The *Sonata in A* consists of two movements, each in two

parts. The first movement comprises a slow introduction (*Andante*) with the body of the movement a cheerful, vigorous *Allegro*. The second movement follows the same architectural plan, but the character of the music is different. A dignified introduction of five measures (*Adagio*) in the relative minor key, F-sharp minor, leads to a graceful, flowing melody (*Allegretto moderato*) in the signature-key, A, with the time-signature 12-8. Structurally, the movement is simple, consisting of two statements of the theme. The music is almost as genial as Haydn's, but with a sturdiness that Haydn seldom attains.

Beethoven, Ludwig van (1770–1827)

Romance in F, Op. 50.

In thinking of Beethoven's compositions for the violin, the mind first turns to the great Concerto and the equally great Sonatas. However, it was not alone in the larger forms that Beethoven excelled. When he chose to be brief, his mastery showed as clearly as in the more extended works. Among the shorter compositions of great beauty is the *Romance in F* for violin and orchestra, more usually heard, however, with piano accompaniment. It is in form rather conventional (Beethoven did not need to create new forms to give to the world his message), and consists of a main theme and two subsidiary themes.

Minuet in G.

Like all other masters, Beethoven had a lighter side, which showed itself in many attractive pieces, some of which are only now, nearly a century after his death, coming into their own. The most popular of Beethoven's compositions one might find it hard to determine, but surely within the group would have to be included the little *Minuet in G*. The second of a set of six "Minuets for the piano," this composition won its popularity in our time through the violin arrangement, and the success of the violin arrangement has practically supplanted the original version. No doubt because of its simplicity and naïve musical content, it has won many friends. The form is the usual Minuet-and-Trio form, that is, a two-part Minuet followed by a two-part Trio with a repetition of the Minuet. The *Minuet* never leaves the signature-key; but there is no suspicion of monotony.

Sonata, for Violin and Piano, in C-minor, No. 7. Op. 30, No. 2. (Dedicated to Czar Alexander I, and published in 1803.)

Allegro con brio in C-minor, common time—*Adagio cantabile in A-flat*, common time—*Scherzo and Trio in C*, 3-4—*Finale* (*Allegro*) *in C-minor*, Alla breve.

Next to the famous "Kreutzer" Sonata, Op. 47 (the Ninth, in A), probably the greatest of Beethoven's violin sonatas is the seventh in C-minor. It is the second of three dedicated to His Imperial Highness, Alexander I of Russia, who played such an important part in the career of Napoleon. There is a vigor, a variety and a richness of melodic invention and harmonic treatment that belong to Beethoven at his best.

Allegro con brio.

After an introduction in the piano, the main theme enters in the violin. Beethoven's characteristic manner of handling his material at once shows itself, for the theme is only fairly started on its way in the violin when, at the end of a phrase, it switches to the piano. This happens again and again, so that more often than not the theme is divided between the two instruments in the course of a single announcement. This makes for variety and keeps the interest from lagging; and, of course, produces a genuine ensemble composition instead of simply a solo with accompaniment. The first theme is bold and vigorous, full of dignity with possibly just a tinge of bombast, as though it were aware that it is addressed to a great potentate. An episode of six measures heralds the second theme (E-flat) in the violin, of pronounced martial type. The movement is forceful and dynamic, full of the virility which is so predominant in the art of Beethoven.

Adagio cantabile.

This is one of Beethoven's magnificent slow movements, full of the richest sentiment, yet no less virile than its predecessor. The main theme is in two parts. The phrases are each given out first by the piano and repeated by the violin. The second theme, in A-flat minor, appears in the violin, a somber, sustained melody accompanied by light staccato arpeggios on the piano. It soon runs its course, and again the main theme appears, now somewhat elaborated and embroidered. A short episode in A-flat appears twice in alternation with fragmentary portions of the theme; then a long coda.

Scherzo and Trio.

The same quality of vigor and masculinity shows itself in the *Scherzo*, which is in the short Minuet-form, the second theme being brief and in the keys of D-minor and A-minor. The *Trio* shows an interesting example of canonic imitation in the octave between the two instruments. It also is short. The movement is unusually interesting in spite of its brevity.

Finale (Allegro).

The *Finale* opens in the piano with the main theme, which is in three-part form. An episode ushers in the second theme in E-flat,

repeated in E-flat minor. The first theme is nervous, high-strung, uncertain of mood; but the second trips along, if not gaily, at least lightly. There is a melodious coda, the movement ending, as is to be expected, in brilliant fashion.

Mendelssohn-Bartholdy, Felix (1809–1847)

Andante, from Concerto, Op. 64.

A Concerto is a composition for solo instrument or instruments with orchestra. In form it is a Sonata. Of all the great Concertos for violin, Mendelssohn's is perhaps the best known and the most popular. This is due, no doubt, to a peculiar melodiousness which marks all of its three movements. The first movement is in E-minor, the third in E-major. The middle movement, the *Andante*, is in C, and, like many of Mendelssohn's slower movements, in 6-8 measure. After an introduction, which serves as a modulation from the key of the previous movement (E-minor), the main theme enters in the violin and continues for forty-two measures. The second theme, in minor, more agitated, is introduced by the orchestra.

Vieuxtemps, Henri (1820–1881)

Ballade and Polonaise, Op. 38.

Henri Vieuxtemps, famous Belgian violinist and composer, was a great favorite in this country, which he toured several times. He was one of the greatest of the Modern French School of Violinists and wrote many compositions which were much in favor during his lifetime. Of these the *Ballade and Polonaise* is one of the most successful concert-pieces. (A "Ballade" is a short and simple melody of a lyric nature. A "Polonaise" is a stately dance in triple rhythm, of a strongly accented, martial character.) The *Ballade* is a two-part melody, which enters after a short introduction. The two-measure germ or motive from which the melody grows is in the traditional seven-syllable ballad-meter. The *Polonaise* is a lengthy composition of more than three hundred measures, somewhat bombastic in style, but of such interest and variety that it seems shorter. Much of the composition is devoted to technical display, which is perhaps one reason for its popularity; for it combines technique and melody in such proportions as to appeal to the listener from both the musical and the mechanical points of view.

Franck, César Auguste (1822–1890)

Sonata in A, for Violin and Piano. First Movement : *Allegretto ben moderato.*

Franck's *Sonata* consists of four movements of which the first, *Allegretto ben moderato,* and the last, *Allegretto poco mosso* (whose principal theme is in canon-form), are the most melodious. Like most sonatas since Beethoven, it is not in the strict Classical form. The first movement is in 9-8 time, and in its first theme suggests the pastoral. After a *pianissimo* introduction, the first theme enters (*molto dolce*) and is developed with considerable modulation and with constantly increasing stress. Then comes the second theme, a finely lyric melody in E, growing out of a two-measure motive of chromatic type. This movement illustrates Franck's fine melodic gifts at their best.

Raff, Joseph Joachim (1822–1882)

Cavatina, Op. 85, No. 3.

The world is familiar with tales of the artist who starves in a garret while producing his immortal masterpieces. Raff was one of those whose early poverty provided a background sufficiently vivid; but his later life saw genius rewarded with popularity and success. He wrote many works which have been forgotten, but in the *Cavatina* he produced a melody of real distinction. It is in the key of D and in the familiar Three-part Song-form. The first theme is broad and dignified and opens on the lowest (G) string of the violin. The second theme is more restless in character, with more rapid movement and more chromatic harmony, and works up to a good climax.

Brahms, Johannes (1833–1897)

Hungarian Dance No. 5, in G-minor.

Although Brahms wrote three sonatas for violin and piano and two for violoncello and piano, these in their style belong to a more intellectual, less universal plane than the *Hungarian Dances,* which were originally written for piano four-hands (duet), but their popularity has been so great that they have been arranged for all sorts of instruments or combinations of instruments. Latterly some of the more familiar ones have been appropriated almost entirely by the violinists, because of the very effective arrangements made for violin and piano by Brahms' friend, the great Hungarian violinist Joachim. The one in G-minor, No. 5, has become most widely known of them all. It is in three parts; each part consists of two well-defined themes. In typical Magyar style, sudden changes of mood abound. So, for instance, the first twelve measures of the first theme proceed in sustained lyric fashion, but the last four whirl along in absolute contrast. The second theme bears a striking resemblance to a familiar Gospel-Hymn.

Wieniawski, Henri (1835–1880)

Legend, Op. 17.

Among the earlier of the great violinists to be heard in the United States was Henri Wieniawski, a Pole, whose brother, Joseph, was almost equally famous as a pianist. Henri appeared in concerts in this country with Rubinstein, the great Russian pianist, in 1872. He was also a successful composer for the violin, the *Legend* having been particularly popular. In structure it belongs to the three-part form and is in G-minor. It opens with an introduction whose restless inner voices create an air of expectancy. The first theme, on the violin, enters in minor, but after four measures modulates to major. This alternating between minor and major is more or less in evidence throughout the composition.

Concerto No. 2, in D-minor : *Romance.*

Wieniawski's Second Violin Concerto consists of three movements: *Allegro moderato—Romance* (*Andante non troppo*)—and *Finale* (*alla Zingara*). It is a melodious and brilliant work whose charm is still potent. The second movement, *Romance in B-flat*, 12-8 measure, consists of one principal theme, worked over a number of times. A counter-melody in the orchestra has all the importance of a second theme.

Cui, César (1835–1918)

Orientale, Op. 50, No. 9.

Modern Russian music is distinctly national in character, and deliberately so. A group of composers, of whom Cui was one, set out to write music in the definitely Russian style, based upon Russian Folk-music. As a consequence, the Russian School of composition is to-day the most outstanding of all. Cui was not a musician by profession but an engineer and *Professor of Fortifications* in the St. Petersburg (Leningrad) Engineering Academy. However, his tastes ran to music so strongly that his art in the course of time largely charmed him away from his profession. The chief characteristic of the *Orientale* is its very realistic melodic and harmonic color. It is unmistakably Oriental. The augmented seconds which are so profusely scattered through it would proclaim the fact, if there were no other evidence. There is but one theme, with a short episode. The violin opens by strumming a monotonous rhythm while the piano plays the theme in both hands, two octaves apart, without any harmonization whatever. Then the melody is repeated by the violin with harmonies in the accompaniment. The monotonous rhythm, so characteristic of Oriental music, is in evidence almost constantly.

GRIEG, EDVARD HAGERUP (1843–1907)

Sonata No. 1, for Violin and Piano, in F, Op. 8 : *Allegro con brio.*

While Grieg is best known for his songs and piano-pieces, his violin sonatas have had a wide vogue. The *First Sonata* contains three movements: *Allegro con brio—Allegretto quasi andantino—* and *Allegro molto vivace.* The first movement, *Allegro con brio,* is in 6-8 measure and in Sonata-Allegro form. The first theme, in swinging rhythm, consists of two complete musical ideas or sentences. The second theme is a lyric melody.

SARASATE, PABLO DE (1844–1908)

Gypsy Airs, Op. 20.

The Spaniard, Pablo de Sarasate, whose name stands out as one of the greatest violin virtuosos of the nineteenth century, was also a composer for his instrument. His *Gypsy Airs* is one of the great show-pieces for violin, demanding a highly skilled performer for its execution, but of much charm to the listener because of the attractiveness of its melodies. In a general way, the *Airs* are arranged in the form of the Gypsy Dance made so familiar by Liszt in his "Hungarian Rhapsodies" for piano. Since *Gypsy Airs* is essentially a show-piece, it abounds in runs and skips and all other kinds of gymnastics to try the mettle of the performer. The principal melody is borrowed from a Gypsy composer to whom credit is given in the score.

RIES, FRANZ (1846–)

Perpetuum Mobile, from "Suite for Violin," Op. 34.

Franz Ries came of a family which had been prominent musically for two generations before him. His uncle was a piano pupil of Beethoven's, and his father was a violinist and composer whose educational works are still highly prized. Franz Ries was a celebrated violinist who later became a composer and music-publisher. His *Perpetuum Mobile* has been in the repertoire of every violinist for more than a generation. As its name implies, the movement, in sixteenth-notes, never ceases from beginning to end. There are eight measures of introduction, then the main theme in G is given out. The second theme is in D. The composition gives an effect of lightness and delicacy, airiness and grace, that furnish good reason for its popularity.

KREISLER, FRITZ (1875–)

Caprice Viennois, Op. 2.

Fritz Kreisler, perhaps the greatest living violinist, has endeared himself to music-lovers by many melodious compositions

139864

for his instrument. It is not too much to say that they are among the most enjoyed of all compositions for the violin. He has also hunted out many half-forgotten works by composers of olden days and has breathed into them anew the breath of life. One might almost select at random from among the list of his pieces and light upon a popular favorite. Among his original compositions the *Caprice Viennois*, published in 1910, has undoubtedly won the highest favor in this country. It has an introduction in B-minor, common time, which suggests the Hungarian elements in Old Vienna. After that comes the main theme, in B-major, a slow expressive Waltz, alternating with a *presto* movement at a giddy pace, again suggestive of the Magyar. There is a close consisting of strains from the introduction. The *Caprice Viennois* is an excellent example of programme-music which gets its effects by simple means.

American Violin Music

Burleigh, Cecil (1885–)

Sonata ("*The Ascension*"), Op. 22.

Cecil Burleigh is a young American violinist and composer of unusual promise and originality. He has written many shorter pieces as well as the *Sonata*, Op. 22. This consists of three movements, each of which is inspired by some episode in the life of Jesus. The first is *The Nativity;* the second, *The Accusation*, leading to the Trial and Crucifixion; and the third, *The Ascension*, from which the sonata takes its subtitle. The sonata is treated dramatically and belongs to some extent to the domain of programme-music of the more restrained type. The third movement has for its first theme the same theme with which the sonata opened, and is a beautiful bit of writing, justifying the composer's instructions that it be played "with supreme exaltation." The composition is highly chromatic.

Music for the Violoncello

Martini, Giovanni Battista (1706–1784)

Gavotte in F, from the Twelfth Sonata.

Among the younger contemporaries of Bach and Händel, Padre Martini, an Italian priest, held a prominent place as composer and theorist, his eighteen sonatas being highly esteemed. Mozart and Gluck, as well as many others of the greater composers of the time, were counted among his pupils. The *Gavotte* from the Twelfth Sonata is the only one of his works which is much performed to-day. While it has the lightness and grace of the Italian style, it exemplifies the spirit of its age in its imitative accompaniment and its

freedom from the more stereotyped forms of the later (Classical) period. The form is much like what came later to be known as the Rondo.

SAINT-SAËNS, CHARLES CAMILLE (1835–1921).

The Swan.

The "Carnaval des Animaux" (Carnival of the Animals) is an orchestral composition of a humorous nature which Saint-Saëns would not allow to be played in public so long as he lived, though since his death it has been performed a number of times. In the main it consists of humorous sketches of the inmates of the menagerie (as well as others) which are sometimes more clever than inspiring. *The Swan*, however, justifies its composer's reputation. It was written for violoncello and piano, the piano in this composition being treated as an instrument of the orchestra. *The Swan* is the only number from the entire composition which was published during Saint-Saëns' lifetime, and by its poetic beauty it has won great popularity. The idea is derived from the legend—the same which Grieg treated in the song of the same name—that the swan sings only when dying. There is an accompaniment consisting of a steady broken-chord figure in sixteenth-notes, which might be regarded as the attempt of the composer to depict the shimmering of the water as the slow, majestically moving swan passes over it. This is one of the most expressive melodies, in the French style, of the nineteenth century.

Concerto No. 1, in A-minor, for Violoncello and Orchestra, Op. 33.

Allegro non troppo, A-minor, 2-2—*Allegretto con moto*, B-flat, 3-4—*Un peu moins vite*, A-minor, 2-2.

In this melodious composition, Saint-Saëns has provided an interesting and effective vehicle for the 'cello soloist, and at the same time a composition which the listener delights to hear. The Concerto is not broken up into the usual separate movements, but runs along continuously from beginning to end. However, there are three main divisions, corresponding to the traditional movements, with a long and somewhat independent Coda. Connecting the movements, so that there are no breaks, are important quotations from the first movement, making for that "unity in variety" which is one of the marks of the greatest art. The three principal divisions are considered briefly as follows:

Allegro non troppo.

The vigorous First Theme appears at once in the solo-instrument. It is in triplets and sweeps tumultuously down through two octaves, its first figure furnishing the material for much later

development. The orchestra repeats it against a sustained counter-theme in the 'cello. A four-measure Episode leads to the very expressive Second Theme in B-flat. Soon the First Theme breaks in for further development, and a forceful Coda appears in the orchestra. The Development Section is unusually short, and, almost before one is aware, the composer has cleverly led, without a break, into the second movement.

Allegretto con moto.

This is a dainty Minuet—the adjective used advisedly—charmingly melodious and colorfully harmonic. It is in two-part form, played by the orchestra, *pianissimo*, and repeated with the solo instrument in an obbligato melody, interrupted by a short 'cello-cadenza. The close is in turn interrupted by the First Theme of the *Allegro*, in B-flat, played by the orchestra as an Interlude, passing directly into the third movement.

Un peu moins vite.

This is scarcely a last movement in the accepted sense of the term. Rather, it corresponds to the slow movement or *allegretto*. A syncopated melody, in the 'cello, of a plaintive, almost querulous type, is the most important thematic material. A vigorous four-measure phrase in the orchestra, alternating with a phrase of equal length in the 'cello consisting of a rapid sixteenth-note figuration, is next worked out to considerable length. This might be thought of as the Episode. It is followed by a short, expressive melody in the 'cello—the Second Theme, insofar as its character would indicate—which gives way to a return of the Episode, followed by the First Theme. After another statement of the First Theme of the *Allegro*, followed by its Coda, a singing melody in A makes its appearance in the 'cello and forms the real close to the Concerto.

Bruch, Max (1838–1920)

Kol Nidrei, Op. 47.

Max Bruch wrote exceptionally well for strings, his First Violin Concerto being among the greatest of its kind. He was also unusually successful in the field of the Cantata. For the violoncello, *Kol Nidrei* ("Oh, Day of God"), based upon a traditional Jewish Air, is in the repertoire of every performer. It is in two parts; the first, in D-minor, is somber with the weird somberness of the Orient, though its second theme is more cheerful. In the second part, the key changes to D, and the mood becomes more animated.

Popper, David (1843–1913)

Vito, Op. 54, No. 5.

David Popper, born in Prague, was a 'cello-virtuoso of high rank. He wrote much for his instrument, and many of his composi-

tions are in the repertoire of every 'cellist. *Vito*, a dance-like Scherzo in the general style of the Tarantella, is one of the favorites. It is in the key of D in 6-8 measure.

NOTE.—The numbers listed, especially for the Violoncello, are not intended to exhaust the literature which should be familiar to the music-lover. They are meant rather to *introduce the amateur* so pleasantly to the style and resources of the instrument that he will develop a great eagerness to investigate further this interesting field. In all cases, especially where a single movement of a Sonata or Concerto is specified, it is hoped that the entire composition may be studied until it is familiar. In the domain of Music Appreciation, it is emphatically *not* true that "familiarity breeds contempt."

American Composers for Stringed Instruments

In the realm of the Stringed Instruments, even more than in Vocal and Piano music, American Composers have until recently made little contribution. Now, however, they are striving to make up for lost time. A number of the younger men are writing, some with distinction, in this important department. Among the American-born composers for violin or 'cello might be mentioned Theodore Spiering (lately deceased), Franz C. Bornschein, John Alden Carpenter, Edwin Grasse, Albert Spalding, Samuel Gardner, Daniel Gregory Mason, Henry Hadley, John Powell, Leo Sowerby, Marion Bauer.

Those of foreign birth would include Henry Schradieck (deceased), Arthur Hartmann, Sandor Harmati, Ernest Bloch, Christian Kriens, Edmund Severn, Louis Gruenberg, and, in the educational field, Franz Kneisel, Alwin Schroeder, Louis Svećenski and Willem Willeke.

Violin Masterpieces

Besides the pieces listed for study, certain masterpieces for violin should be mentioned, because of their importance and their frequent appearance upon programmes. Such are Bach's *Chaconne* and the *Sonatas* for violin alone; Vitali's *Chaconne;* Corelli's *La Folia;* Tartini's *Sonata*, "The Devil's Trill"; Beethoven's *Sonatas*, especially the one in A, Op. 47, dedicated to the violinist, Kreutzer; the Brahms *Sonatas*, the Saint-Saëns *Sonatas*, and the *Concertos*, particularly those by

Viotti, Bach, Beethoven, Bruch, Tschaikowsky, Saint-Saëns and Brahms.

QUESTIONS ON CHAPTER VII

What is meant by the term "Stringed Instruments"?
Who were the greatest makers of violins? Where and when did they live? Who perfected the bow?
Trace the development of violin-music and name some of the more important composers.
What is a Violin Sonata?
Name some important Violinist-Composers.
Tell something of the resources of the violin. What is a mute, and what is it used for? What are "Harmonics"?
Describe the viola, its range, and how used.
From what instrument was the violoncello derived? How is it used?
What is the contrabass, and how used?
Describe Bach's *Air for the G-string.*
Tell the story of Händel's *Largo,* and describe it. Describe the second movement of his *Sonata in A.*
Describe Beethoven's *Romance in F;* the *Minuet in G;* the four movements of the *Sonata in C-minor.* What is probably the greatest of Beethoven's Violin Sonatas?
What is a Concerto? Describe the *Andante* from Mendelssohn's Violin Concerto.
What is a Ballade? A Polonaise?
Who was Vieuxtemps? Describe his *Ballade and Polonaise.*
Describe the first movement of Franck's *Sonata in A.*
Who was Raff? Describe his *Cavatina.*
Describe Brahms' *Hungarian Dance,* No. 5. What else did he write for violin and 'cello?
Who was Joachim?
Who was Wieniawski? Describe his *Legend;* his *Romance.*
Who was César Cui? Describe his *Orientale.*
Who was Franz Ries? Describe his *Perpetuum Mobile.*
Describe the first movement of Grieg's *Sonata in F.*
Who was Sarasate? Describe his *Gypsy Airs.*
Who wrote the "Hungarian Rhapsodies" for piano?
Tell about Fritz Kreisler and his *Caprice Viennois.*
Who were the Magyars? What is a characteristic of their music?
Who is Cecil Burleigh? What does he depict in his *Ascension Sonata?* Describe its third movement.
Who was Padre Martini? Who were some of his pupils? Describe his *Gavotte in F.*
What was Saint-Saëns' *Carnaval des Animaux?* Describe *The Swan.*
Describe the Saint-Saëns' *'Cello-Concerto in A-minor.*

What were Bruch's most notable works? Describe *Kol Nidrei.*
Who was Popper? Describe *Vito.*
Name five American-born composers for stringed instruments and three of foreign birth.
Name five masterpieces for violin, not included in the list for study.
Who wrote the great violin-sonatas? The great concertos?

CHAPTER VIII

The Organ

Of all the familiar instruments the Organ, or, as it is often called, the "Pipe-Organ," shows the greatest variation in structure and the least uniformity. Pianos are so much alike that a performer familiar with any one piano of a standard make can, without a moment's hesitation, play upon any other piano without the slightest confusion or inconvenience, except, perhaps, for the difference in the weight of the action. The violinist, or the performer on any ordinary stringed or wind instrument, may to a considerable degree do the same. But not so the organist.

First, the number of keyboards varies all the way up to a total of five, not including one for the feet known as the "Pedal-keyboard." Most organs have two or three, but four are not unusual and five are occasionally met with. The keyboards which are played by the hands are known as Manuals. Then, the pedal-keyboard, placed on the floor and played by means of the heels and toes of the performer's feet, may vary as to the size of keys, shape of keyboard and compass. The pedal-keyboard is very important because it furnishes the bass for the organ. The arrangement of the "Console," or Key-desk, and the tonal resources, or varieties of tone-color, also differ much in different organs.

Keyboards or Manuals

This variation, while annoying and often perplexing to the organist, is perhaps one source of the popularity of the organ. Moreover, it is not by any means an arbitrary matter, but is due partly to the necessity for making the organ fit the church or auditorium in which it is placed, and partly to the very enterprising and enthusiastic attitude of organ-builders with

Reason for Variation

regard to experiments for perfecting the mechanical and tonal resources of the instrument.

The Organ Traditionally a Church-Instrument

Until recent times, the organ was associated almost exclusively with the Church. For that reason, the style of its music was dignified and at times ponderous and lacking in grace and the more human qualities. In spite of—or, maybe, because of—this handicap, Bach, Händel, Mendelssohn and others wrote for it a wealth of music of great beauty, but without great popularity. Much of it, though highly intellectual, is for all that not devoid of appeal to the emotions.

Effect of Organ-Recitals

With the establishment of organs in concert-halls or other non-religious surroundings, a change in the style of organ-music gradually took place. The organ-concert, or Recital, built upon the same plan and measured by the same standards as similar performances on the piano or the violin, brought about a transformation in the organ-style, which took on new phases and became more elastic and inclusive. In the older music, sustained effects mainly prevailed, making for dignity and sonority, richness and beauty of tone-color. In the newer organ-music, since the organ can now play anything that the violin or piano can play, there are greater freedom and variety, more brilliancy, stronger contrasts and wonderful effects of color, especially in the direction of delicacy.

Great Modern Organ-Composers

Since the time of Mendelssohn, except for a few insignificant pieces by Schumann, Liszt and Brahms, the greatest composers have largely ignored the organ; but a host of organists who also composed for their instrument have made up the deficiency. Among those whose fame as composers rests largely or entirely upon their organ works are Édouard Batiste, Gustav Merkel, Josef Rheinberger, Jacques

Lemmens, Alexandre Guilmant (all of a past generation), and Charles Marie Widor, Edwin H. Lemare, Joseph Bonnet, Pietro Alessandro Yon, and James H. Rogers, among those still living. The great César Franck, life-long organist, wrote much for his instrument, as well as masterpieces for chorus and orchestra.

Varieties of Organ-Music

Because of the associations of the organ in its earlier days, the older music consists largely of Preludes and Fugues, Sonatas, and other compositions of a more formal type. Later, the Symphony, Suite and a myriad of smaller compositions in all kinds of forms have been produced. In the main, the present-day tendency is toward the shorter forms, with greater freedom of construction and much variety of tonal effects. As an accompanying instrument, the organ still ranks high, its use in the church-service and in connection with the chorus and the oratorio being its most familiar manifestation. Most recently its singular adaptability to the accompaniment of Moving Pictures has opened for it a new field of usefulness which has already modified not a little the style both of organ-playing and of organ-composition in this country.

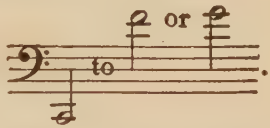
Organ Transcriptions

An interesting development in organ-music has been the "Organ Transcription," a composition originally written for some other instrument or combination of instruments or even a song or choral composition, which has been arranged to be played on the organ. This procedure is not unusual in connection with other instruments, witness the piano two-hand and four-hand arrangements of the symphonies and overtures; but, in the main, such arrangements are not considered proper material for piano-recitals, except when superbly done, as with the Liszt song-transcriptions or certain piano-transcriptions of Bach's organ-works. In any event, many compositions from all kinds of sources have been "arranged" or transcribed for the organ and are

often confused with genuine organ-music. This is unfortunate; for, while the transcription may be and often is great as music, it seldom shows off as well on the organ as through its original medium, and is likely to create a wrong impression of the genuine organ style.

The Manuals

While this is scarcely the place for any technical discussion of the organ and its music, a few words may be necessary to make an organ-score intelligible to the layman. First, as to the several keyboards or manuals. The reason for more than one keyboard is to provide greater variety of tone-color and greater ease and flexibility in performance. Each keyboard is exactly like all the rest, five octaves long:

paralleling the range of the human voice from low bass to high soprano and a little higher. The pedal-keyboard, being confined entirely to the bass and baritone range, extends over only two and a half octaves: 

.

"Stops" or Registers

The tone-color, or quality, is governed by *Stops* or *Registers* (knobs or tablets which, when "on," allow the keyboard to which they are attached to speak throughout its compass, but, when "off," make the keyboard silent). Each *Stop* or *Register* represents a certain quality of tone, such as a flute or an imitation string or clarinet or oboe, and two or more may be used together, as in the orchestra, so as to produce combinations of tone-colors or increase the quantity of tone. *Full Organ* means that all the stops are speaking. The quality of *Full Organ* should be rich and sonorous, rather than shrill. An organ is described as of a certain number

of Stops and a certain number of Manuals, to indicate its resources as to variety and fulness of tone-color.

Names and Arrangement of the Manuals

Each manual has its own name. Those in common use are "Swell" and "Great," if there are but two, the "Swell" comprising the more delicate tone-colors and being capable of gradations of tone (shading), while the "Great" is more sonorous and brilliant. If there is a third manual, it is generally known as the "Choir." Its tone-colors are usually confined to more delicate or imitative types. The order in which the Keyboards are placed is usually thus:

Swell
Great
Choir

A fourth manual may be either the "Solo" or the "Echo," while if there are five, both of these would be included and placed above, or one above and one below, those previously mentioned.

Arrangement of the Organ-Score

In an organ-score, the composer usually indicates at the beginning and throughout the composition what stops he desires to have used in order to produce the color-effects for which he is striving, just as the symphony-composer indicates what instruments he desires. Organ-music is nearly always written on three *Staves* or lines (instead of two, as in Piano-music), the upper two being given to the manuals, the lowest to the pedal. Occasionally, for ease and clearness in reading, an additional staff is used for the manuals. The organ is occasionally used with the orchestra, but usually the combination is not considered satisfactory, as the two blend too completely for the organ to stand out as a solo instrument.

In considering selections of organ-music for study, practically all have been chosen from among compositions originally written for the organ, since transcriptions would

properly be considered, if at all, under the head of the original medium, Piano, Orchestra, or what not. Since the organ does not "record" well on the talking-machine, if an organ is not available for the playing of organ-music it is best to play it upon the piano, a second performer playing the pedal part, usually an octave lower than it is written, to avoid collision with the manuals.

Best Method of Studying Organ-Music

While one hears little organ-music that antedates Bach, there were a few men, in the generations immediately preceding his or contemporary with him, whose influence upon organ-playing was such that their names deserve mention. Such are Pachelbel, Buxtehude, Frescobaldi, Marchand, François Couperin, and, of course, Händel.

Early Organ-Composers

BACH, JOHANN SEBASTIAN (1685–1750)

Little Prelude and Fugue in F.

Great teacher that he was, Bach contributed much to the educational literature for the keyed instruments, both organ and piano. Unlike much that has been written more recently for a similar purpose, Bach's "teaching-pieces" were good music. A set of eight "Little Preludes and Fugues" for the organ has been indispensable to the education of organists ever since Bach's time. The *Prelude and Fugue in F* from this collection provide an excellent introduction to Bach's Organ-works. The *Prelude* is in 3-8 measure and is marked *Vivo.* It is in the familiar three-part form (A-B-A), in which the first part is repeated after the second has been played. It is a sprightly little number that exhibits the side of Bach which is too seldom remembered. The Fugue-subject, two and a half measures long, appears first in the left hand, with the Response (Answer) a fifth higher (in C).

Sleepers, Wake, a Voice is Calling (Chorale).

Bach was first of all an organist and church-musician, and much of his composing was done to provide new music for his own use in the church-service. In this way came to pass the Church-Cantatas, more than two hundred in number. One of the features of the Church-Cantatas was the use Bach made of familiar congregational hymns, or Chorales, in connection with them. Many of

these Chorales were arranged by Bach himself for organ-solo and form an interesting feature of his contribution to church-music. He also wrote many Chorale-Preludes, introductory or "opening" Voluntaries for the Church-service in which the principal theme is some familiar hymn. *Sleepers, Wake, a Voice is Calling*, is one of the cantatas constructed upon familiar hymns. In the cantata, the hymn is used in a variety of ways. The one under special consideration occurs as a chorus in which the melody is sung by the tenors while the very interesting accompaniment takes care of the remaining parts. Later it was arranged for organ-solo in Trio (three-voice) form, the left hand taking the tenor melody.

Toccata and Fugue in D-minor.

Bach was a concert-performer as well as a church-organist. For his concerts he composed pieces of a more brilliant type, not entirely suited to the dignified traditions of worship. Such pieces were intended for display, to produce an effect, and introduced the secular style, more familiar in the realm of what we now know as piano-music. The composition under consideration consists of two principal divisions, as the name would indicate; a *Toccata* and a *Fugue*, both in the same key and in the same general style. The *Toccata*, or "Touch-piece," was designed to exhibit the technical skill of the performer and is still a popular form. It exploits rapid and delicate effects, though, for contrast, sustained passages may be interspersed. Such compositions are often dramatic in their nature, like the one under discussion. It opens with a brilliant introduction on the Full Organ, followed by rapid triplet passages on a contrasting manual, which are again punctuated by the Full Organ. A section of rather excited dialogue ensues, then another triplet passage, and a close for Full Organ. The time changes almost constantly, there being many little themes of contrasting character. Most of the *Toccata* is played on the manuals alone, the pedals being reserved for the climaxes. After the short and strenuous *Toccata*, the *Fugue* enters with a light-hearted subject in the left hand which is developed at considerable length and with much interest. After the close of the *Fugue* comes another section of Toccata-like passages of contrasting motives and phrases, the composition ending in brilliantly dramatic fashion.

Mendelssohn-Bartholdy, Felix (1809–1847)

Sonata for Organ in F-minor, Op. 65, No. 1.

Allegro moderato—Adagio—Andante (Recitativo)*—Allegro assai vivace.*

The versatile Mendelssohn, whose genius led him into so many fields, was one of the few nineteenth-century composers of the high-

est rank who wrote seriously for the organ as a solo instrument. Three "Preludes and Fugues," Op. 37, are very interesting, the second (in G) having become widely known. However, the Six Sonatas, Op. 65, represent a higher development and a wider variety of mood and style. Of these, the *First, in F-minor,* is generally regarded as the most effective. It is a dramatic work, but not at all theatrical. There is emotional intensity, tempered by a sense of fitness and of intellectual restraint which makes its artistic qualities all the greater. The opening movement, a rich and dignified *Allegro,* is omitted in this discussion, though it is as strong and as attractive as any of these considered.

Adagio in A-flat, 3-8 measure.

The second movement, *Adagio,* appears in marked contrast to the brilliant first and last movements. It is in effect a serious meditation, with two themes which are beautifully interwoven after being separately announced.

Andante (Recitativo).

This movement is in common time, and, while the signature remains four flats, the opening key is C-minor and the tonality shifts considerably as the movement progresses. The meditation is over. A solo voice (as represented by a soft register) breaks the stillness, followed by massive chords on the Full Organ. A second voice joins the first, and again the chords break in. A third voice enters, and a fourth. The Full Organ and the solo voices alternate. The movement gathers dramatic force; the responses become shorter. Finally, after a last Full-Organ response, the voices die away in a transition-passage of a religious nature, after which the last movement breaks in with overwhelming effect.

Allegro assai vivace in F, 4-4.

This is a swiftly moving Finale of intense brilliancy. The main theme is built upon a surging figure and is developed at length before the second theme, smooth and lyric (characteristically Mendelssohnian), enters. An undercurrent of agitation is still present in the accompaniment and scarcely disappears throughout the entire movement. There are veritable torrents of chords, and rapid scale-passages in the pedals, the whole ending in a "whirlwind finish."

Volckmar, Wilhelm Valentin (1812–1887)

Andante in F, from Sonata, Op. 69, in D-minor.

More than once a composer of superior ability has failed to win that fame which should have come to him, because his compositions were restricted in the main to the organ at a time when the theatre

and not the church commanded public attention. Wilhelm Volckmar was of this class. He wrote, among other things, twenty Organ-Sonatas of the highest quality in their day; but he had the misfortune to compose when the popularity of the organ had been eclipsed by that of the piano and the violin, and especially the operatic stage. It must be admitted that to present-day ears there is an old-fashioned quality about his music that undoubtedly interferes with its success as compared with the more sensational compositions of Liszt, Wagner and the glittering host of his contemporaries in other fields. Many of his works are, however, well worth preserving as separate movements, if not as entire sonatas. One particularly pleasing number is the *Andante in F*, the second movement from the Sonata in D-minor. Built along traditional lines, it contains two themes, the first in F, the second in C. In the *Andante*, as in much organ-music, the effect is heightened by using the manuals in alternation, for contrast.

Franck, César Auguste (1822–1890)

Pièce Héroïque. One of the most significant figures in the second half of the nineteenth century in European musical matters was César Franck, who, though born in Liége, Belgium, spent his entire life after the age of fifteen in Paris, and became the founder and perhaps the greatest composer of the modern French School. He was for more than thirty years organist at the Church of Ste. Clotilde, and among his works are many for organ. One of the best of these is the *Pièce Héroïque.* This is a dignified composition in the key of B-minor, 3-4 measure. It is developed at considerable length out of a solemn theme which appears at once in the left hand, with an accompanying contrapuntal theme in the right. There are two subsidiary themes, the second more forceful in character, with an episode or interlude followed by a restatement of the main theme. The composition is in three-part form, the second part opening in B-major, in marked contrast to the somber first part. It has a hymn-like lyric first theme in B and a second theme in C-sharp, returning to B. The composition closes with a short statement, in Full Organ, of the principal motive of the first theme of Part Two, building up to a brilliant ending.

Rheinberger, Joseph Gabriel (1839–1901)

Vision, Op. 156, No. 5. Among organ composers of the second half of the nineteenth century, no name stands higher than that of Joseph Rheinberger. A man of varied talents and high attainments, successful as a composer in several fields, his twenty excellent Organ-Sonatas bid fair to outlive all else that he has written.

There were, besides, a host of smaller compositions, such as the "Monologues" and "Characteristic Pieces" (from the latter of which the *Vision* is taken), all marked by an individual style suggesting to some extent that of Brahms. The *Vision* is in 3-4 measure in the key of D-flat, and is a good example of the more conservative type of programme-music. It consists of two strongly contrasted themes, the first very subdued and of a deeply meditative nature, the second breaking out with the full voice of the instrument. It is as though the mood of religious ecstasy, in which the first theme is cast, were from time to time shot through with momentary glimpses of the Great Light—the "Vision." The moods alternate at varying lengths, and the composition closes, as it began, in deeply religious meditation.

Fugue, from Sonata No. 3 (*Pastoral*), in G, Op. 88.

Among all the fugue-writers of the nineteenth century, Rheinberger ranks with the greatest. Like Mendelssohn, who had received the idea from the works of Bach, which he did so much to bring before the modern world, Rheinberger made free use of hymns in his compositions, with this difference that, whereas Mendelssohn utilized the Protestant Chorales, Rheinberger employed the Plain-Song of the Roman Catholic Liturgy. The Third (*Pastoral*) Sonata uses in its first movement, as well as in the *Fugue* (which is the third and last movement), the Eighth Psalm-Tone as one of its principal themes. The fugue-subject is a lively theme in 6-8 time, as jolly and optimistic as a fugue-subject can well be, creating an impression as though the composer were about to "play" at fugue-writing; but it is the play of a master. It is five measures long, in G, followed at once by the answer in D. The climax of the *Fugue* occurs when, in Full Organ, the Psalm-tone, fully harmonized, in the manuals, is accompanied by the fugue-subject in the pedals. This leads to a brilliant development, in the course of which occurs a trill in three voices simultaneously, and a long coda. The *Fugue* is highly dramatic and far removed in style and content from the pedantic platitudes with which the name "Fugue" is too often associated.

Guilmant, Félix Alexandre (1837–1911)

Pastorale, from First Sonata in D-minor, Op. 42.

One of the greatest organists of the nineteenth century, sharing with Rheinberger the first place as an organ-composer during its second half, Guilmant was the first of the great European organ-virtuosos to become famous for their appearances in this country. His nationwide tours and his many American pupils won for him a definite place in the musical life of America. His influence is still

widely felt and his compositions largely used. He wrote much, nearly all for the organ and the church-service. His eight sonatas are justly popular among organists who are able to play them, and his many smaller pieces are a happy combination of scholarly treatment and musical attractiveness. The *First Sonata* is one of the monumental compositions for the organ in sonata-form. It consists of a massive *Introduction*, a brilliant *Allegro*, the *Pastorale*, and a scintillating *Finale*. Each movement is a masterpiece. The *Pastorale* is in 12-8 measure, in the key of A. It is treated in the main as a Trio for manuals with the voices entering, fugue-style, in the key-sequence A-E-A (tonic, dominant, tonic). After a lengthy trio-exposition, a contrasting theme enters. It takes the form of a hymn, softly and deliberately intoned, while the main theme alternates and overlaps antiphonally. The *Pastorale* might almost be regarded as a tone-picture of the Nativity, with the trio representing the Shepherds and the hymn the Angelic Visitants. There is no evidence that Guilmant so thought of it, but the form and the substance both fit into the scheme perfectly.

Grand Chorus in March-Form in G-minor, Op. 84.

The "Grand Chorus" (Grand Chœur) is a form of organ-composition which the French first developed, but which since has been considerably imitated, especially in England and America. The real meaning of the term is, "To be played on the Great, or Full, Organ," and the style is such as the term would suggest. There is considerable writing in full harmony, designed to exploit the complete tonal resources of the instrument. There are, of course, contrasting sections, but the style of the composition on the whole is massive and sonorous. The *Grand Chorus in March-Form* is a rather lengthy composition with marked rhythm, of a martial character. It consists of two major divisions: first, the March, and second, a Fugato (a Fugue-like composition, but not in strict form). There is a vigorous climax in freer form, developing to a dazzling finish.

Widor, Charles Marie (1844–)

Andante Cantabile, from the Fourth Symphony, Op. 13.

Among all living organists, the name of Charles Marie Widor stands preëminent. He is a great performer and a still greater composer, and his pupils are a mighty force, in America as well as in France. A scholar, a great teacher, a writer in many forms, his monumental work is his ten Organ Symphonies, great works alike in scope and in the character of their inspiration and workmanship. Few of them are well known in America in their entirety, but certain separate movements have become widely popular.

The Fourth Symphony consists of six movements: *Toccata* (F-minor)—*Fugue* (F-minor)—*Andante Cantabile* (A-flat)—*Scherzo*, sometimes referred to as "Perpetual Motion" (C-minor)—*Adagio* (A-flat)—and *Finale* (F). All the movements are of highest quality, but the *Andante Cantabile* has, no doubt because of its melodic attractiveness, won for itself a place of peculiar popularity. It is in 3-4 measure. The main theme appears three times, like the stanzas of a song. Twice it is followed by an interlude-refrain, and the third time by a coda.

English Organ-Music

For many years the English have stood in the front rank as organists and lovers of organ-music. England has produced a host of composers for the organ whose work has been more than creditable, though a rather too careful regard for the academic point of view has often stood in the way of originality and has accordingly interfered with the development of organ composers of the highest rank. Many have been highly regarded while they lived, but have left little of value to posterity. In the present generation, however, this condition has, to some extent, changed, so that English organ-music, at least the best of it, seems destined to survive.

Lemare, Edwin Henry (1865–)

Chant de Bonheur, Op. 62.

Among those who have done most to bring about the more favorable condition in English Organ-music, is Edwin H. Lemare. Though born and educated in England, where he first made his reputation, his professional activities have for many years past been identified with this country, particularly in connection with the duties of Municipal Organist in Pittsburgh, San Francisco, Portland (Maine) and, at present, Chattanooga, Tenn. He has written much for his instrument, both in the larger and smaller forms, but is peculiarly happy in the shorter, comparatively simple compositions in which graceful melody and an unusual taste for harmony shine out to best advantage. The *Chant de Bonheur* is in D-flat, in the familiar three-part form and 4-4 measure. Lemare habitually makes his accompaniments interesting by the use of definite melodic figures, repeated measure by measure. He uses in this case the accompanying figure of the first measure, as the Introduction.

The main theme is a wistful strain, far from gay, and full of feeling. The second theme is in B-flat minor.

NOBLE, THOMAS TERTIUS (1867–)

Solemn Prelude, from "Gloria Domini."

Another Englishman, transplanted to America, whose reputation on both sides of the Atlantic is of the highest, is T. Tertius Noble, for many years organist of York Minster, in England, and now at St. Thomas' Church in New York. Dr. Noble is also both an organist and a composer, though of a somewhat different type from Lemare. The *Solemn Prelude* is arranged from full orchestral score by the composer as an organ-piece, and betrays its orchestral origin in spots, though it is an entirely idiomatic composition for the *modern* organ. Its demands exceed the resources of the older type of instrument. It is in E-flat, 3-4 measure, and opens with a 'cello-like strain, which later, in extended form, becomes the main theme. There is much colorful writing, with striking contrasts between the more delicate tone-colors and Full Organ.

American Organ Music

SHELLEY, HARRY ROWE (1858–)

Ave Maria.

Representing the older generation of living American organists and composers, Harry Rowe Shelley of New York has made a unique place for himself because of his rare gift of melody. He has written much in practically all forms, but his fame rests chiefly upon his shorter works, of which the *Ave Maria* is fairly representative. It is in G-flat, 4-4 measure, and in form suggests, as its title might indicate, a song with instrumental accompaniment. There is an introduction, and then the main theme takes the form of a vocal solo of much beauty and expressiveness.

ROGERS, JAMES HOTCHKISS (1857–)

March, from First Organ Suite.

Like Shelley, James H. Rogers is a native of Connecticut, though the scene of his active professional career has been Cleveland, Ohio. He has made for himself an enviable record as a composer in many forms. As an organ composer he stands, probably, at the head of the native-born Americans. Three Sonatas, two Suites, a Concert Overture and many smaller pieces for organ are all distinctive and rank with the best contemporary work. The *First Suite* consists of four attractive numbers: *Prologue* (G-minor)

—*March* (E-flat)—*Intermezzo* (G)—and *Toccata* (G-minor). The *March* is in spirit, if not in form, a miniature, not to be taken too seriously. There is nothing of pomp and circumstance about it. Rather, there are moments when its naïve quality suggests the fairy-realm or those romantic moments of childhood when the boy-knight sets out in spirit in search of high adventure. It is a delightful and refreshing number which, while fully conforming to the demands which its title imposes, yields something more than simply an accompaniment to a procession.

American Organ Composers

Organ-music has, in America as in England, long been popular; hence, American musicians early turned their attention to composing for this instrument. The number of those who are worth remembering is larger than in any other field except that of song. The older generation includes, besides those already noted, Dudley Buck, Homer N. Bartlett, I. V. Flagler, H. W. Parker, Eugene Thayer, all deceased, as well as R. H. Woodman, Arthur Foote, John Hyatt Brewer, George W. Andrews, Arthur Bird and E. E. Truette. Among the younger group are Clarence Dickinson, Edward Shippen Barnes, Ralph Baldwin, Clifford Demarest, James R. Gillette, H. B. Jepson, Eric Delamarter, Gottfried Federlein, R. S. Stoughton, Rossetter G. Cole, Philip James, Alexander Russell and Lily Wadhams Moline.

"Adopted Sons"

The ranks of the foreign-born include a considerable number, such as Mark Andrews, René L. Becker, Felix Borowski, Gaston Dethier, Ralph Kinder, H. Alexander Matthews, Pietro Alessandro Yon, Roland Diggle, F. F. Harker, Will C. Macfarlane, J. Lewis Browne and Wilhelm Middelschulte.

Organ Masterpieces

Masterpieces for the organ, besides a number of older compositions that less frequently find their way to Recital-programmes, would include, in addition to those mentioned:

Bach: *Passacaglia in C-minor.*
Fantasia and Fugue in G-minor.
Sonatas.

Händel: *Concertos.*
Mendelssohn: *Fourth and Sixth Sonatas.*
Franck: *Three Chorales.*
Grande Pièce Symphonique.
Rheinberger: *Sonatas in A-minor and D-flat.*
Guilmant: *Fifth Sonata* (in C-minor).
Elgar: *Sonata.*
Vierne: *Symphonies.*

QUESTIONS ON CHAPTER VIII

How does the Organ differ from the Piano in structure, so far as the keyboard is concerned?
Is the organ a "standardized" instrument? Give reason for your answer.
What are the reasons for variety in organs?
What are the Manuals?
What is the Pedal keyboard?
What is the reason for more than one keyboard?
Until recent times, for what was the organ chiefly used?
How has the organ-recital influenced organ-music?
What recent development has had a great influence upon the organ and its music?
Name some of the great organ-composers.
Name some of the principal types of organ-music.
What are organ-transcriptions? Are they a good thing, or not? Why?
What is the compass of the manuals?
What are the Stops or Registers? What is their use?
What are the names of the manuals? How are they arranged?
How is the organ-score arranged?
Is the organ used much with orchestra? Why?
Does organ-music "record" well?
How can organ-music be best played on the piano?
Name several important early Organ-Composers.
Describe Bach's *Little Prelude and Fugue in F.*
What is a Chorale?
How does Bach use the Chorale in his compositions?
Describe the Chorale *Wachet auf.*
What is a Toccata?
Describe Bach's *Toccata and Fugue in D-minor.*
What can you tell about Mendelssohn as an organ-composer?
Describe the three movements from his *First Organ Sonata* here discussed.
Who was Volckmar? Describe the *Andante in F.*
Who was Franck? Describe his *Pièce Héroïque.*
Who was Rheinberger?

Describe the *Vision*, also the *Fugue* from the *Pastoral Sonata*.
How did Rheinberger use the Hymn-tune? How did his use differ from Mendelssohn's?
How did Rheinberger rank as a fugue-writer?
Who was Guilmant? What influence did he have on American music?
Describe the *Pastorale* from the *First Sonata*.
What is a "Grand Chorus"?
Describe Guilmant's *Grand Chorus in March-Form*.
Who is Widor? What is his greatest work?
Describe the *Andante Cantabile* from the *Fourth Symphony*.
What can you tell about English organ-music?
Who is Lemare? Describe his *Chant de Bonheur*.
Who is Noble? Describe the *Solemn Prelude* from *Gloria Domini*.
Who is Shelley? Describe his *Ave Maria*.
Who is Rogers? Describe the *March* from the *First Suite*.
Name three of the older generation and three of the younger, among American organ-composers. Name three among the "adopted sons."
Name half a dozen organ masterpieces besides those described in detail.

CHAPTER IX

Chamber-Music

Chamber-Music is music, either for voices or instruments, which is suitable for performance in a room or small hall. It is music of a more intimate character, as compared with Concert-music or Opera, Oratorio, Church-music, and so on. While it is not always easy to distinguish between the two, *Chamber-Music* and *Salon-Music* ("Parlor-Music") are not the same. In common practice, the term "Chamber-Music" is applied to Ensemble music, that is, music for more than one performer, while "Salon-Music" is confined to Solo performance. Salon-Music also differs from Chamber-Music in that it is more elegant and often artificial in character. Strictly speaking, Chamber-Music includes also solos and duets, except as they are properly associated with Opera, Oratorio or the Concert-stage; but the term is usually, though arbitrarily, restricted in its application to Instrumental Ensembles of at least three instruments. This chapter deals only with such, but the student is advised to familiarize himself with the Violin and 'Cello Sonatas, as well as Sonatas for other Solo instruments with Piano, by Haydn, Mozart, Beethoven, Schubert, Schumann, Spohr, Mendelssohn, Brahms, Bruch, Saint-Saëns, Grieg, Franck, Elgar, Carpenter, and others.

Scope of Chamber-Music

The most familiar forms of Chamber-Music are the String Quartette and the Trio. The former is written for First and Second Violin, Viola and 'Cello, the latter usually for Violin, 'Cello and Piano. Other combinations are sometimes found, both in Trio and Quartette, in which case the composition is described in terms of the unusual instrument, such as Piano-Quartette, Piano-Quintette, Horn-Quartette, etc. By adding Solo Wind-instruments, such as the Flute, Clarinet, Oboe, Bassoon or Horn, the number of instruments in Chamber-Music may reach almost the dimensions of a small Or-

chestra; but the difference lies in the manner of treatment, since in Chamber-Music every instrument is treated as a Solo instrument, while in the Orchestra the treatment is like a Chorus (or Choir, as it is sometimes called) of instruments.

Beginnings of Chamber-Music

The present type of chamber-music became more or less standardized in the middle of the eighteenth century when Haydn, who is regarded as the Father of the String-Quartette, perfected the form, which was also used later by Mozart, Beethoven, and nearly every great composer since. Before Haydn there had been combinations which may be properly described as chamber-music, besides other compositions, such as Cantatas and Madrigals, which were designated by the term "da camera" (of or for the room, or chamber).

Sonata, Symphony, Concerto

The modern chamber-music composition is usually in the form of a *Sonata* for the particular combination of instruments used. Sonata is a term applied to an instrumental composition consisting usually of three or more movements or separate parts, definitely related as to key and structure, especially as the first movement is usually in the *Sonata-Allegro* form, the second a slow movement, and the last a *Rondo* or other brilliant movement. A *Minuet* or *Scherzo* or *Allegretto* is interpolated if there are more than three movements. The Sonata is the most common composition-form among the older Classics and early Moderns. The *Symphony* is simply a Sonata for Orchestra, and the *Concerto* a Sonata for Orchestra with Solo instrument or instruments. The number of sonatas for piano, violin and other solo instruments, generally with piano, is legion. Other movements than those mentioned are sometimes used, and the number of movements may be five or even more, while among the composers of the seventeenth and early eighteenth centuries, the Sonata sometimes consisted of two movements, or even one.

A statement about the *Sonata-Allegro* and *Rondo* forms may not be amiss. The *Sonata-Allegro* form, often spoken of simply as the *Sonata*-form, is most typically used in the first movement, or *Allegro*, of the Sonata (or Symphony or Concerto). In its simplest structure it consists of three principal parts:

Sonata-Allegro Form

Exposition—Development—Recapitulation

In the *Exposition*, a *First* (or Principal) *Theme* (or Subject) is given out in full, in any key or meter, and, following it, in contrast, a *Second* (or Subsidiary) *Theme* or Subject in a nearly-related key, usually the dominant (a fifth above) or the relative major (a minor third above). Connecting the First and Second Themes, there is usually a passage, sometimes so important as to seem like a third theme. This is known as the *Episode*. After the Second Theme there may or may not be a *Coda*, or, if short, a *Codetta*, Coda meaning "tail." Its purpose is to bring the exposition to a proper close. In the older sonatas, the exposition is followed by a double-bar with repeat-marks, the idea being that by repetition the subject-matter is made more familiar and sticks better in the memory.

Exposition

The *Development*-section (or Working-out), as its name implies, gives the composer an opportunity to develop his themes and episodes freely to suit his fancy. The themes may be used in their entirety or in portions, or only one or a part of one, or the episode may be used in whole or part, or any other combination may be made. Liberties may also be taken with the rhythm or the key; in fact, the inventive ability of the composer is given free rein. It is in the Development-section that his imagination and technical ability may be exhibited to the utmost.

Development

After the Development comes the *Recapitulation*, in which the First Theme appears as at first and the Second Theme is also unchanged, except that now the Second Theme is in the same key as the First Theme. The Episode reappears, changed only insofar as is necessary to lead from the First Theme to the Second in its *new* key. The Coda alone shows any marked difference, for now it takes on a new importance and is often developed at considerable length, in order to make a satisfactory close for the movement.

Recapitulation

The form of the *Rondo* is derived from the old Round dances in which the dancers alternated between dancing all together and in couples, something like this:

Rondo-Form

All together
First Couple
All together
Second Couple
All together
Third Couple,—
and so on, or:

All together
First Couple
All together
Second Couple
First Couple again
All together,—
in a variety of combinations and alternations

As will be seen from the foregoing description, the *Rondo*-form, which may appear in many varieties, consists of a *First* (or Principal) *Theme* and two or more *Subsidiary Themes*, alternating to suit the composer's fancy. The Rondo, like the Sonata-form, is usually of a brilliant nature, the Rondo being frequently the more brilliant of the two. It is usually found as the *last* movement of a Sonata, Symphony or Concerto.

Since chamber-music demands for its proper performance the services of several trained musicians, it is

less frequently heard than solo music, and is therefore less familiar to the public. A few organizations which specialize in this type of music are fortunately available. Trios and quartettes are most common, but larger groups are also to be found, such as the various chamber-music societies and little orchestras. In some cases the talking-machines have succeeded in making records which bring at least a few examples of this form of art within the scope of "home-music" that may be known and loved.

Facilities for Hearing Chamber-Music

In reading the score of a string-quartette, it is necessary to bear in mind the fact that the viola plays in a Clef different from that of the other instruments. The violins, of course, play in the G, or Treble-clef, and the 'Cello, at least in part, in the F, or Bass-clef; but the viola plays in the C-clef or , which is placed on the third line of the staff, thereby locating *Middle C* on that line instead of the first added line below the staff, as in the treble, or the first added line above the staff, as in the bass-clef. The viola seems, to the person accustomed to ordinary piano or vocal music, to be reading B when he is playing C, a seventh—that is, one degree less than an octave—lower. In reading the viola part, it is easiest in such cases simply to think of each tone as one degree (or note) *higher* than it looks. This will sound an octave higher than it was meant to sound, but for most purposes will be satisfactory.

The Viola-Clef

In the same way, the 'cello sometimes reads from the C-clef placed on the *fourth* line, in which case it is necessary to think the tone one degree *lower* than it looks. To the uninitiated this seems confusing, but it soon becomes as familiar as reading from the treble and bass clefs. To the performers on viola and 'cello, the use of the C-clefs makes the reading simpler.

The C-Clef for 'Cello

Masters of Chamber-Music

Chamber-music has been written by nearly every great composer since Haydn, but in this field, as in so many others, Beethoven stands as the Master. A few older men, as for instance Boccherini, are remembered now entirely by their quartettes and other chamber-music compositions. Examples for our study are confined in the main to single movements, rather than entire compositions.

HAYDN, FRANZ JOSEF (1732–1809)

String-Quartette in G-minor : Largo assai.

The form of the String-Quartette was, as has been before stated, perfected by Haydn, who was its first great exponent. He wrote in all 77 compositions in this form. Like everything else that he wrote, these are marked by a cheerfulness, an almost child-like outlook, and an apparent simplicity that are alike the envy and the despair of those who would imitate. The *Quartette in G-minor* (No. 7 in the Peters Edition) consists of the traditional four movements: *Allegro*, G-minor, 3-4—*Largo assai* in E, common time—*Menuet and Trio* in G, 3-4—and *Finale*, G-minor. The slow movement, *Largo assai*, represents Haydn's charm of melody and graceful harmonic sense at their best (in the slow movements he seems to be more at ease when writing for Strings than when writing for Clavier). The form is three-part, A-B-A, and the movement, as the title indicates, broad and dignified.

String-Quartette in D-minor. Largo (Cantabile e mesto).

Three movements of great vivacity: *Allegro*, 6-8—*Minuet and Trio*, 3-4—and *Presto*, 2-4, serve in this Quartette as foils to the sustained and highly expressive slow movement, the second of the Quartette, the *Cantabile e mesto.* The time is *Alla breve* (double movement), the form a modified Sonata-Allegro. The first violin plays both themes without a break between. Both are in F sharp.

String-Quartette in F, Op. 3, No. 5. *Andante cantabile.*

The movements of the *Quartette* in F are *Presto* in F, 3-8—*Andante cantabile* in C, common time—*Minuet and Trio* in F, 3-4—*Scherzando* in F, 2-4. A genuinely tuneful movement is the *Andante cantabile.* It is a melody in the first violin with the other parts keeping up a constantly moving accompaniment in eighth-notes, *pizzicato* (plucked). The melody is played *con sordino* (with the mute). The movement might be thought of as a Serenade. The form is the Sonata-Allegro, slightly modified. The first theme

is in C, the second in G, and there are the customary episode and coda. The development is only eight measures long, and the episode in the recapitulation differs from that in the Exposition.

Boccherini, Luigi (1743–1805)

Minuet in A.

Boccherini was a contemporary of Haydn. He was a famous 'cellist and, next to Haydn, the most conspicuous composer of chamber-music of his time, excepting Mozart and Beethoven. He wrote, for instance, 125 string-quartettes of high quality. While not so great a composer as Haydn, he nevertheless had a marked influence upon the development of chamber-music. The *Minuet in A* is one the of best-known compositions of the eighteenth century, and justly so; for it has a charming melody which the passage of time has not staled. It has been arranged for nearly every conceivable instrument or combination of instruments. In form and workmanship it is simplicity itself, consisting of the *Minuet* in the familiar two sections, and the *Trio*, also in two sections. The melody is in the first violin.

Mozart, Wolfgang Amadeus (1756–1791)

String-Quartette in D-minor : Andante.

This quartette, written in 1783, when Mozart was a boy of 13, is the second of six dedicated to Josef Haydn. The *Andante* is the second of four movements, the others being *Allegro molto* in D-minor, common time; *Minuet and Trio*, D-minor, 3-4; and *Allegretto ma non troppo*, D-minor, 6-8. The *Andante* is in 6-8 measure, in the key of F. Its mood is serious, slightly agitated as evidenced by the short phrases, punctuated by frequent rests. Melodically it is most satisfying, while the variety of harmonic treatment is sufficient to illuminate the melody and furnish an element of agreeable surprise. The first theme is in F, the second in F-minor and A-flat.

Minuet and Trio.

The *Minuet and Trio* is of more than passing interest, not because of any startling novelty, but because of its real beauty. The form is of the simplest. The *Minuet* has the usual two themes, in D-minor and A-minor, with very agreeable chromatic progressions which must have made the ears of his contemporaries (at the time of the close of our Revolutionary War) tingle, though to us they are innocent enough. The *Trio* in D consists throughout of a series of syncopations, exactly like the "Scotch Snap." It also has the usual two themes and is followed by a return of the *Minuet*,

according to the usual form. The buoyant spirit of youth is evident in every measure in this number, in marked contrast to the seriousness of the *Andante.*

String-Quartette in G (Serenata) : *Romanze* (*Andante*). (Edition Litolff, No. 19.)

This composition is in reality a String-Quintette, for in its original form it includes the string-bass as well as the 'cello; however, there are but four parts to the music, the bass playing the same part as the 'cello. Its four movements are *Allegro* in G—*Romanze* in C—*Minuet and Trio* in G—*Rondo* in G. The *Romanze* is a lyric gem in which the melody, of finest Mozartean type, is carried by the first violin, though the second violin plays a duet with it through most of the movement.

String-Quartette in C No. 6 (Köchel, No. 465). *Adagio,* 3-4 and *Allegro,* common time, in C—*Andante cantabile* in F, 3-4—*Minuet and Trio* in C, 3-4—*Allegro molto* in C, 2-4.

Andante cantabile.

A beautiful movement, full of feeling but always exhibiting that fine restraint which makes Mozart the artist *par excellence* among composers, the *Andante cantabile* is built upon two themes, the first lyric, the second (in C at its first appearance) more dramatic. While the melody is predominantly in the first violin, the other voices are so handled that each is almost an independent melody. This is the true ensemble style, which is here finely exhibited. Musically as well as technically, this movement is very much worth while.

Minuet and Trio.

The first theme of the *Minuet* is vigorous; the second, in F-major and D-minor, scarcely more than a variant of the first, is in cheerful mood. The *Trio* is in C-minor, with its second theme in A-flat and F-minor. In the *Trio,* the first theme returns in the 'cello instead of the first violin which gave it out. In both the *Andante cantabile* and the *Minuet and Trio* there is much freer harmonic movement, with a larger proportion of accidentals (chromatics), than we find in Haydn.

String-Quartette in D No. 8 (Köchel, No. 575).

Allegretto in D, common time—*Andante* in A, 3-4—*Minuet and Trio* in D, 3-4—*Allegretto* in D, common time.

Allegretto (First Movement).

Opening *sotto voce* (under the breath), the first theme is somewhat tense, with its jerky little figures and its pulsing accompaniment. The first violin alternates with the viola in carrying it. The second theme in A is a sustained melody, appearing first in

the 'cello, with descending staccato thirds in the two violins. In the coda appears the interesting device known as *Diminution*, in which a motive of the first theme is written in notes of smaller value (in the second violin).

String-Quartette in F.

Allegro moderato in F, common time—*Allegretto* in C, 6-8—*Minuet and Trio* in F, 3-4—*Allegro* in F, 2-4.

Allegro (Last Movement).

A jolly movement as merry as Haydn, the *Allegro* is built upon a main theme which moves along rather breathlessly. It opens in the first violin, but before it gets through all the instruments are caught up in it. The second theme, in D-minor, while more sustained, is far from sedate. Immediately following the second, is an important third theme, which might almost pass for a Coda.

Beethoven, Ludwig van (1770–1827)

Quartette in C-minor, Op. 18, No. 4. *Allegro.*

Opus 18 of Beethoven comprises six string-quartettes dedicated to his patron and friend, Prince Lobkowitz. They were written during the year 1800. The *C-minor Quartette* consists of four movements: *Allegro ma non troppo*, C-minor—*Scherzo*, C-major—*Minuet*, E-minor—*Allegro*, C-minor. The *Allegro* (Last Movement) is a Rondo in Double (Alla breve) measure, a brilliant Finale.

Quartette in B-flat, Op. 18, No. 6. *Allegro con brio.*

This, the last of the six quartettes of 1800, dedicated to Prince Lobkowitz, consists of the following movements: *Allegro con brio*, B-flat—*Adagio ma non troppo*, E-flat—*Scherzo*, B-flat—*Adagio* (La Malinconia) and *Allegretto quasi allegro*, B-flat. The first movement, *Allegro con brio*, is in Double-measure, in the Sonata-Allegro form.

Quartette in B-flat, Op. 130.

The *Quartette in B-flat*, Op. 130, was the last composition that Beethoven completed and was published in 1827, the year of his death. It was one of three written at the suggestion of a Russian nobleman, Prince Nicolas von Galitzin, and is dedicated to the Princess, his wife. It is in the later style of its composer and consists of six movements: *Adagio ma non troppo*, 3-4, and *Allegro*, common time, both in B-flat—*Presto* in B-flat minor, Alla breve—*Andante con moto ma non troppo*, B-flat minor, common time—*Alla danza tedesca* (Allegro assai) in G, 3-8—*Cavatina* (*Adagio molto espressivo*) in E-flat, 3-4—*Finale* (*Allegro*) in G-minor, 2-4.

Presto.

An interesting short movement of a sustained but delicate type, the *Presto* (second movement of the Quartette), consists of three parts, A-B-A, each made up of two themes. The main theme and second theme of Part One are each of eight measures in the first violin, with counter-melodies in the inner voices. Part Two is in B-flat and in 6-8 measure. The first theme is of robust fiber, the second is in F-major and D-minor and is really a continuation of the first. After a modulatory passage, Part One returns with slight embellishments. The melody goes to the viola just before the close.

Cavatina.

A *Cavatina* is properly a vocal solo, simpler than an Aria, avoiding repetition of words or long coloratura passages and having only one theme. It is usually shorter than an Aria. Beethoven's choice of this title for the movement under discussion indicates the type of treatment he had in mind—lyric, simple and sustained. There are, however, *two* themes in this movement, both in the first violin. Both are highly expressive, the second being the more animated. There is a short agitated Interlude, followed by a return of the first theme, somewhat more developed than at its first appearance. The *Cavatina* is to be played throughout *sotto voce.*

Trio in B-flat, Op. 11, No. 4.

The *Trio in B-flat* for Piano, Clarinet or Violin, and Viola, is dedicated to the Countess von Thun and was published in 1798. It has three movements: *Allegro con brio,* B-flat, common time—*Adagio,* E-flat, 3-4—*Allegretto* (*Theme and Variations*).

Allegro con brio.

This is in the Sonata-Allegro form, its first theme vigorous and forceful, being given out in unison by all the instruments. It consists of two parts, both in the signature-key. An interesting episode in D is given to the piano and leads to the second theme (violin) in F. The material is developed at considerable length, with much antiphonal effect.

Adagio.

An expressive melody is given out by the 'cello, joined, after eight measures, by the violin. The movement is in the Three-part Song-form and is eloquently lyric.

Allegretto (*Theme and Variations*).

The Theme is from Weigl's[1] opera, "Amor Marinaro," an Air, "Pria ch'io l'impegno," bright and playful, which is put through

[1]Weigl, Joseph, 1766–1846, popular Austrian conductor and composer.

its paces to the extent of nine Variations and a final *Allegretto*. The Variations are interestingly conceived, the first, for instance, being for piano-solo, the second without piano, with canonic imitation between the two stringed instruments. The fourth is in minor, the sixth in dialogue form, the seventh a vigorous march-movement, the eighth a beautiful *cantilena* duet between violin and 'cello, while the ninth again employs canonic imitation, this time among the three instruments.

Trio in B-flat, Op. 97, No. 7.

Allegro molto, B-flat, common time—*Scherzo*, B-flat, 3-4—*Andante cantabile ma pero con moto* in D, 3-4—*Allegro molto*, B-flat, 2-4.

This, the last of Beethoven's Trios to be published in his lifetime, is also the greatest. It is dedicated to Archduke Rudolph and was published in 1815. It consists of four magnificent movements, each a masterpiece. They are developed at considerable length, but never to the point where interest lags.

Allegro molto.

The first movement opens with a typical Beethoven theme, with marked rhythm and solid musical characteristics. The episode and second theme are both in G.

Scherzo.

The *Scherzo*, a form which Beethoven perfected, is one in which he also excelled. The 'cello enters first, joined after four measures by the violin. The style is crisp and light-footed, suggesting melodically and rhythmically a popular German dance. The episode, a somber figure in semitones, in B-flat minor, is treated in fugal fashion and is followed by the brilliant second theme in D-flat.

Andante cantabile, ma pero con moto.

The third movement is developed from one of the most soulful slow themes that Beethoven wrote. The piano gives it out in the middle register in rich chords. The violin and 'cello respond. The movement is virtually a set of Variations upon the theme.

Rondo.

The last movement is brilliant, built upon an elfish theme which dominates throughout.

Schubert, Franz Peter (1797–1828)

String-Quartette No. 3, in E, Op. 125, No. 2. (Composed in 1824.)

Allegro con fuoco in E, common time—*Andante* in A, 2-4—*Minuet and Trio* in E, 3-4—*Rondeau* (*Allegro vivace*) in E, 2-4.

Allegro con fuoco.

A vigorous first theme sets the pace, which is a merry one. The second theme in B is lyric and soon indulges in the changes of key of which Schubert is so fond. The coda is long and interesting. On the whole, in the development (which is comparatively short), the second theme receives a good deal more attention than the first. In the recapitulation, the second theme is in G, modulating through F before it finally rests in E, its proper key, according to rule.

Andante.

The first theme is one of those fine melodies which Schubert flung off so spontaneously and which are the despair of other composers. The second theme in E is characterized by an ascending passage in triplets which become sextuplets later. An interlude in C leads back to the first theme in A. The second theme returns in F and the first once again in A.

String-Quartette No. 6, in D-minor.

Allegro, D-minor, common time—*Andante con moto*, G-minor, Alla breve—*Scherzo*, D-minor, 3-4—*Presto*, D-minor, 6-8.

Allegro.

The *D-minor Quartette* is generally considered the finest of Schubert's compositions in this form. It was written in 1825, but not published until after his death, and is therefore listed as an "Opus posthumous." It is a magnificent work whose themes are of a martial nature. The first theme opens with trumpet-call motives and is characterized by descending triplets which heighten the martial spirit. A pleasing episode in F is followed by the second theme, also in F, a duet between the two violins. There is much stir and commotion. The movement ends in a long coda which gradually diminishes to a *pianissimo.*

Andante con moto.

The theme of the second movement is probably more familiar than anything else from Schubert's chamber-music. It is a *Funeral March.* The movement consists of a set of Variations, five in number, only the fourth of which is in major. The theme, in part, appears as the coda.

Trio in B-flat, Op. 99, for Piano, Violin and Violoncello. (Composed in 1827.)

Allegro moderato, B-flat, common time—*Andante un poco mosso*, E-flat, 6-8—*Scherzo*, B-flat, 3-4—*Rondo*, B-flat, 2-4.

Allegro moderato.

This stirring composition opens with the first theme in the strings. After a complete statement ending in a long scale-passage,

the piano takes the theme. Antiphonal treatment ensues until a considerable climax is reached. Then, in the 'cello, but high up in the violin register, appears the second theme in F. The coda is of unusual length and interest. Throughout this Trio the 'cello plays a great deal in its higher range, often for considerable stretches in unison with the violin. The movement is marked by much vigor and harmonic variety.

Andante un poco mosso.

The 'cello plays the first theme, a beautiful lyric melody, which the violin takes up after the first phrase, the 'cello then playing a counter-melody. A second theme of no great importance appears in the 'cello when the melody passes to the piano. A third section introduces a third theme of a more individual character, which is worked out at some length. The first and second themes reënter in turn, but in various keys, with a statement in part of the first theme *in diminution* as the coda.

Octette in F, Op. 166, for Clarinet, Horn, Bassoon, two Violins, Viola, Violoncello and Bass. (Written in 1824, for Count Troyer.)

Adagio and Allegro in F, common time—*Andante un poco mosso* in B-flat, 6-8—*Scherzo* in F, 3-4—*Andante (with Variations)* in C, 2-4—*Minuet and Trio* in F, 3-4—*Andante molto* in F-minor, common time—*Allegro* in F, Alla breve.

Adagio and *Allegro.*

This interesting combination of instruments provides the opportunity for antiphonal use of the wind-group against the strings, an opportunity of which the composer has freely availed himself. After the slow introduction (*Adagio*), the *Allegro* opens with the first theme utilizing for the moment all the instruments, which soon break up into groups used antiphonally as well as in combination. The episode, also in F, is given out by the clarinet, later repeated by the horn, and is in contrast to the rugged character of both themes. The second theme, in D-minor in the first violin, has much rhythmic vigor, accentuated by octave skips in the melody.

Andante un poco mosso.

The clarinet takes the first theme, a smooth, flowing melody, with undulating broken chords in the second violin and viola. Later the first violin takes the melody, with the clarinet in counterpoint. There is a wealth of thematic material in this movement, as many as three secondary themes being easily distinguishable. They are impartially distributed among the various instruments, so that there is the utmost variety of tone-color as well as harmony. The movement preserves its finely lyric character throughout.

MENDELSSOHN-BARTHOLDY, FELIX (1809–1847)

Octette in E-flat, Op. 20, for four Violins, two Violas and two Violoncellos. (Composed in 1825 and dedicated to Eduard Rietz.)

Allegro moderato, ma con fuoco, E-flat, common time—*Andante*, C minor, 6-8—*Scherzo*, G-minor, 2-4—*Presto*, E-flat, Alla breve.

Allegro moderato, ma con fuoco.

The *Octette* is a remarkable composition, especially for a sixteen-year-old boy. It is scored entirely for strings. The first theme is announced by the first violin and is built upon a sweeping broken-chord motive, the accompaniment *tremolando*. It is marked by much dash and vigor. The second theme, in distinct contrast, is in B-flat, first given out by the fourth violin and viola in duet.

Trio in D-minor, Op. 49, for Piano, Violin and Violoncello. (Composed in 1839.)

Molto allegro ed agitato, D-minor, common time—*Andante, con moto tranquillo* in B, common time—*Scherzo* in D, 6-8—*Finale* (*Allegro assai appassionato*), D-minor, common time.

Molto allegro ed agitato.

The *D-minor Trio* is distinctly Mendelssohnian, both in themes and in treatment. It is a very attractive composition. The first theme is in three parts and is announced at once by the 'cello, repeated by the violin. The second theme in A is also given to the 'cello. It predominates in the development. In the recapitulation, the second theme is in D, and the form is somewhat irregular.

Scherzo.

It is in his *Scherzi* that Mendelssohn shines particularly. They are the very essence of light-hearted playfulness. This movement is no exception. The Scherzo of Beethoven was simply a modification of the Minuet-and-Trio and followed to a large extent the same form. This *Scherzo* is in one movement, following the general lines of the Sonata-Allegro form. The piano opens with the main theme (*Leggiero e vivace*), the violin repeating it. The *Scherzo* is built almost entirely upon this theme. There is a very short episode and a second theme in A which appears twice but is of no great importance.

Trio, No. 2, in C-minor, Op. 66, for Piano, Violin and Violoncello. (Composed in 1845.)

Allegro energico e con fuoco, C-minor, common time—*Andante espressivo*, E-flat, 9-8—*Scherzo*, G-minor, 2-4—*Finale* (*Allegro appassionato*), C-minor, 6-8.

Finale (*Allegro appassionato*).

The *Finale* is a dashing Rondo with three themes. The main theme, in three parts, is an impetuous melody in the 'cello and

violin. The first subsidiary is in E-flat, gracefully lyric. These two are worked out at length before the second subsidiary appears in the piano, *pianissimo*, a solemn, hymn-like chant in A-flat. It is interrupted at first by snatches of the main theme in the strings. Again the first two themes are developed and again the second subsidiary breaks in, this time *fortissimo* in C-major, followed by the first subsidiary also in C-major, in which key the movement ends brilliantly.

SCHUMANN, ROBERT ALEXANDER (1810–1856)

Piano-Quartette in E-flat, Op. 47, for Piano, Violin, Viola and Violoncello. (Composed in 1842 and dedicated to Count Mathieu Wielhorsky.)

Sostenuto assai, common time, and *Allegro ma non troppo*, Alla breve, both in E-flat—*Scherzo*, G-minor, 3-4—*Andante cantabile* in B-flat, 3-4—*Finale* (*Vivace*) in E-flat, 3-4.

Sostenuto assai and *Allegro ma non troppo.*

After a slow introduction (*Sostenuto assai*), the first theme of the *Allegro* is announced, principally in the piano. The second theme, also in E-flat, is played first in the higher registers of the 'cello, the other strings joining as the phrase progresses. The customary double-bar and repeat, at the end of the exposition, are omitted, and the development begins at once upon the completion of the second theme. Much is made of an ascending scale-figure. The introduction appears again in the course of the development, and there is considerable modulation. In the recapitulation the second theme is played by the 'cello in A-flat, modulating to C-minor and then to E-flat. The coda gives the 'cello some fine opportunities.

Andante cantabile.

This interesting movement is built around a theme of rather unusual type, with its skips of a major seventh. The 'cello gives it out first, then the violin repeats it with imitation in the 'cello. The viola and piano carry the episode. The second theme is in G-flat, common time, in full harmony in all parts.

Piano-Quintette in E-flat, Op. 44, for Piano, two Violins, Viola and Violoncello. (Composed in 1842 and dedicated to Clara Schumann.)

Allegro brillante in E-flat, Alla-breve—*In modo d'una Marcia*, C-minor, Alla-breve—*Scherzo molto vivace* (with *two* Trios), in E-flat, 6-8—*Allegro, ma non troppo*, C-minor, Alla breve.

Allegro brillante.

The *Piano-Quintette* is undoubtedly Schumann's greatest chamber-music composition. A fine virile theme, employing all

the instruments, ushers in this very interesting movement. The theme is in two parts, the first vigorous, the second lyric. The episode consists of a striking figure, twice repeated, after which comes the second theme in B-flat. This grows out of a four-measure phrase, half of which is played on the 'cello, the other half on the viola. It is very melodious. The development is rather long and, in the main, in quieter mood.

In modo d'una Marcia (Funeral March).

The second movement is wonderfully dramatic. Its fundamental idea is a three-part *Funeral March* in the Strings, very somber. It is followed by a Second Section in C-major, like the "Trio" of the *March*, contrasting in mood, lifting momentarily the cloud of gloom. Again the *March*, then a Third Section in F-minor, *Agitato*, filled with the passion of despair. As this section progresses, the theme of the *March* sounds out strongly in the viola, producing a poignant effect. Again the Second Section, this time in F, soothes the spirit, but toward the close the *March* appears again and persists to the end.

Franck, César Auguste (1822–1890)

String-Quartette in D.

Poco lento in D and *Allegro* in D-minor, common time—*Scherzo*, F-sharp minor, 3-8—*Larghetto* in B, 3-4—*Finale* (*Allegro molto*, 2-2, and *Larghetto*, 3-4) in D.

Poco lento and *Allegro.*

Franck is known as the "Great Mystic" in music. His mysticism is exhibited in part in the use of chromatics and other dissonances in unusual proportion. There is often a lack of clear-cut definiteness which makes his music sometimes hard to understand. He is given to spinning out his compositions to generous lengths. The first movement opens with a slow section (*Poco lento*) which appears again in the middle and at the end. This section has a principal theme in D and a subsidiary theme in A. The *Allegro*, in turn, has a first and second theme, both in D-minor. The regular Sonata-Allegro form is pretty well disregarded in this movement.

Larghetto.

The first theme in the first violin is a rich melody with freely-moving subordinate voices which keep the harmonies ever shifting. These subordinate voices are sometimes so important as to seem almost melodies in themselves. The second theme is a duet between second violin and viola. It is in B-minor.

Piano-Quintette in F-minor, for Piano and String-Quartette.
Molto moderato quasi lento and *Allegro*, F-minor, common time—*Lento, con molto sentimento*, A-minor, 12-8—*Allegro, ma non troppo, ma con fuoco*, D-minor, 3-4.

Molto moderato quasi lento and *Allegro.*

This remarkable work consists of three long and exhaustively developed movements of which the first is, on the whole, the most interesting. It opens with a lengthy introduction, *Molto moderato quasi lento* in dramatic fashion, with a striking theme in the strings. A quiet meditative strain follows on the piano. The combined forces take up the first theme, *pianissimo*, and work it up with gathering interest to a tremendous climax. At last comes the *Allegro*, with its first theme, *pianissimo*, but strongly-marked rhythmically. After a short episode, the second theme is announced by the viola, a hauntingly beautiful melody which is repeated by all of the strings. There is considerable flexibility in the matter of time, and the form is not by any means traditional. Some fine effects are made, especially by the injection of the introduction into the development and by the plentiful use of Augmentation and Diminution. After all the storm and stress, the movement closes *pianissimo.*

Brahms, Johannes (1833–1897)

Sextette in B-flat, Op. 18, for two Violins, two Violas and two Violoncellos. (Published in 1862.)
Allegro, ma non troppo, B-flat, 3-4—*Andante, ma moderato*, D-minor, 2-4—*Scherzo* in F, 3-4—*Rondo* (*Poco allegretto e grazioso*), B-flat, 2-4.

Allegro, ma non troppo.

Brahms's *String-Sextette* was hailed at the time of its publication as the "most significant piece of chamber-music since the death of Beethoven." It is filled with themes that sing, developed as only a master can develop them. The first theme is a duet between the 'cellos, and soon becomes a Trio (first violin, first viola, and second 'cello) with the other voices subordinated until they in turn take the melody. A very interesting episode in A is followed by the second theme in F, played by the first 'cello. The coda is fairly long. There is a lyric quality about the entire composition which is not unexpected in Brahms, the great song-writer.

Rondo (*Poco allegretto e grazioso*).

The main theme is a beautiful three-part melody in the first 'cello, appearing later in the first violin. The first subsidiary theme is also in B-flat, the second in F, and the third in B-flat. This movement has not the merry abandon which often characterizes the

Classic Rondo, except for the close, which is a development of the third subsidiary theme. Its spirit is lyric rather than dramatic or brilliant.

Piano-Quartette in G-minor, Op. 25, for Piano, Violin, Viola and Violoncello. (Published in 1863 and dedicated to Baron Reinhard von Dalwigk.)

Allegro, G-minor, common time—*Intermezzo*, C-minor, 9-8—*Andante con moto*, E-flat, 3-4—*Rondo alla Zingarese*, G-minor, 2-4.

Allegro.

Brahms was himself a pianist of high attainments, so it is to be expected that among his chamber-music works would be found a number employing the piano. Naturally, too, the piano-parts are interesting and effective and are given an important place in the working out of his ideas. The *G-minor Quartette* is a generous work in its proportions as well as in the quality of its inspiration. The *Allegro* opens with a typical Brahms theme (*espressivo*), strong, with a hint of tenderness, but given to vigorous outbursts of emotion. There is a very interesting episode, first given out by the 'cello in D-minor, and an expressive second theme in D, in the violin and viola. The form is regular.

Intermezzo.

The *Intermezzo* is in three parts, the form roughly approximating that of the Minuet and Trio. The three parts are, respectively, *Intermezzo—Trio* (*Andante*)—*Intermezzo.* Each is developed with considerable detail. The main theme of the *Intermezzo* is a duet in sixths between violin and viola, *con sordini.* Later the piano repeats it, with a counter-theme in the violin and 'cello. The second theme is given out by the violin in F-minor. The main theme of the *Trio* is in A-flat, and there is a short subordinate theme in A. The coda (*Animato*) is a fragment from the *Trio.*

Andante con moto.

An expressive melody, played in octaves by the violin and 'cello, is worked out at length. A nervous episode of distinctive character, but not long, introduces the second theme (*Animato*), in C. This is a *pianissimo* movement on the piano, with strongly marked rhythms, the strings indulging almost entirely in jerky skips. There is a short subordinate theme in C-minor which appears twice. The main theme appears in C-major before its final return in the signature-key (C-minor).

Piano-Quintette in F-minor, Op. 34, for Piano and String-Quartette. (Published in 1865 and dedicated to Princess Anna of Hesse.)

Allegro non troppo, F-minor, common time—*Andante, un poco Adagio*, A-flat, 3-4—*Scherzo*, C-minor, 6-8—*Finale* (*Poco sostenuto*, Alla breve and *Allegro non troppo*, 2-4), F-minor.

Andante, un poco Adagio.

The *Piano-Quintette* was written originally in 1862 as a *String*-Quintette (with two 'cellos) and was later published as a Sonata for two Pianos, Op. 34, No. 2. This would indicate that Brahms may have had a particular fondness for this work, which has been described as "unequalled by any work in that form" (Piano-Quintette). The first movement is long but interesting, though the *Andante* is comparatively short. Its main theme is a serenade-like melody, *sotto voce*, on the piano. A subordinate theme in E, of much interest, alternates with it.

Scherzo.

This movement is rather long, but its interest never lags. The main theme is in 6-8 measure, C-minor. The second theme (first subsidiary), in 2-4, is also in C-minor, and the second subsidiary, in 6-8, is in C-major and minor. The *Trio* is in C, its main theme being a stirring horn-like melody on the piano, repeated soon by the strings. There is a short subordinate theme, 2-4 in G, and a modulatory statement of the main theme which leads back to the return of the *Scherzo* (D. C.).

Tschaikowsky, Peter Iljitch (1840–1893)

String-Quartette in D, Op. 11.

Moderato e semplice in D, 9–8—*Andante cantabile*, B-flat, 2-4—*Scherzo* (*Allegro non tanto e con fuoco*), D-minor, 3-8—*Finale* (*Allegro giusto*) in D, 2-4.

Andante cantabile.

The time of the *Andante cantabile* exhibits a peculiarity in that the signature is 2-4, but a 3-4 measure breaks into the first phrase and its repetitions in this fashion: Two measures of 2-4, one of 3-4 and five of 2-4—total, eight measures. The first theme is said to have been derived from a folk-song. The second theme, in D-flat, is a solo for the first violin, beautifully *legato* and expressive. The movement is played throughout with the mute, conveying an impression of "gentle melancholy"—a mood in which Tschaikowsky excelled.

Dvořák, Antonin (1841–1904)

String-Quartette in F, Op. 96.

Allegro, ma non troppo in F, common time—*Lento*, D-minor, 6-8—*Molto vivace* in F, 3-4—*Finale* (*Vivace, ma non troppo*) in F, 2-4.

Allegro, ma non troppo.

Dvořák was the first of the great Old-World Composers to give definite encouragement to American Composers. His residence in this country gave him a first-hand acquaintance with the situation, and it was his contention that the Negro and American-Indian songs, to be found so plentifully here, were the germs of a real American School of composition. He gave point to his argument by writing the famous Symphony, "From the New World," Op. 95, and the *String-Quartette*, Op. 96, both built entirely upon themes derived (though, no doubt, modified) from native folk-music sources. The themes for this Quartette, therefore, were deliberately selected for their Negro or Indian quality. True, they are probably none of them genuine, unadulterated folk-tunes; but then, every great composer leaves his own imprint even upon the themes which he borrows. The first theme is played first by the viola, then by the first violin. The second theme in A appears in the first violin after a short episode. The second theme might easily pass for a Negro "Spiritual." The short coda is made of the motive of the first theme. The form is regular.

Grieg, Edvard Hagerup (1843–1907)

String-Quartette in G-minor, Op. 27.

Un poco andante, G-minor—*Romanze* (*Andantino*), B-flat—*Intermezzo* (*Allegro molto moderato*), G-minor—*Finale* (*Lento, Presto al Saltarello*), G-minor.

Romanze (*Andantino*).

The *Romanze* is in 6-8 measure. Its main subject appears at once, a graceful, melodious theme like a slow, dreamy Waltz. The first four measures are sung by the 'cello, the next four by the first violin and viola in unison. The second subject is an *Allegro agitato* in B-flat minor in the first violin.

Masterpieces of Chamber-Music

While the selections for study include many of the Masterpieces of Chamber-Music, there are, of course, a large number of compositions of perhaps equal merit which can only be suggested "in the bulk." Every composer represented in the selected list has written many other works that would well repay study. They might almost be taken at random, including not only Trios, Quartettes, Quintettes and the like, but Divertimenti, Serenatas, and other ensemble

compositions. There are, moreover, a few other of the greater composers whose works deserve especial mention, such as Spohr, Rubinstein, Volkmann, Reger, Smetana, Richard Strauss, Debussy, Fauré and Ravel.

There has been considerable activity in the production of chamber-music within recent years, with much experimentation in new styles or idioms of expression. This has been particularly noticeable in France and England, where such names as Goossens, Ireland, Florent Schmitt, Milhaud, Holbrooke, Cyril Scott, Honegger, Arnold Bax, Vaughn Williams, Frank Bridge, Stanford and Walford Davies stand as the exponents of the new mode, if one may call it such. One must not forget, either, the eminent Germans, Schoenberg, Hindemith and Korngold, or the Italians, Casella and Pizzetti.

Modern Composers

American composers, up to date, have published comparatively little chamber-music, but the quantity is increasing and the quality is good. Here, as in orchestral compositions, the American has until lately suffered the serious handicap of being unable to get frequent hearings for his works. Since opportunities have more recently opened up, there has been a marked development of interest in this direction. The list of American composers of chamber-music would include such as Mrs. H. H. A. Beach (Piano-Quintette), Victor Benham (Piano-Quintette and String-Quartette), George W. Chadwick (Piano-Quintette in E-flat, String-Quartette in D-minor), F. S. Converse (String-Quartette), Arthur Foote (Piano-Quintette, Piano-Quartette, String-Quartette, Piano-Trio), Ad. M. Foerster (Piano-Quintette, Piano-Trio, String-Trio), Rubin Goldmark (Piano-Quartette, Piano-Trio), Henry Hadley (Piano-Quintette, String-Quartette), Howard Hanson, Harry Patterson Hopkins (Piano-Quintette), Henry Holden Huss (String-Quartette, String-Trio), Fred. Jacobi,

American Chamber-Music Writers

Edgar Stillman Kelley (Piano-Quintette, String-Quartette), E. R. Kroeger (Piano-Quintette, Piano-Quartette, String-Quartette, Piano-Trio), Daniel Gregory Mason (Piano-Quartette, String-Quartette, *Pastorale*), Arthur Nevin (*At the Spring*, String-Quartette, Piano-Trio), Arne Oldberg (Piano-Quintette, String-Quartette), Horatio W. Parker (String-Quintette, String-Quartette, *Suite*), David Stanley Smith (String-Quartette in A, Piano-Trio), Leo Sowerby (Woodwind-Quintette, *Serenade*, String-Quartette), Albert Spalding (String-Quartette), Albert Stoessel (String-Quartette, String-Quintette), Emerson Whithorne (*Greek Impressions*, *Quartetto Orientale*), Mortimer Wilson (Trio, *From my Youth*), Camille Zeckwer (Piano-Quintette, Piano-Quartette, String-Quartette, Piano-Trio, *Sérénade Mélancolique*), H. R. Shelley, Eric Delamarter. To this number might be added such foreign-born composers as Ernest Bloch (String-Quartette in B), Percy Grainger (*Molly on the Shore*, *Shepherd's Hey*), Charles Martin Lœffler (Octette, String-Sextette, String-Quartette, *Rhapsodies*), Leo Ornstein (Piano-Quintette, String-Quartette), Louis Victor Saar (Piano-Quartette, String-Quartette), Adolf Weidig (*Suite*, *Serenade*, String-Quintette, String-Quartette, Piano-Trio).

QUESTIONS ON CHAPTER IX

What is Chamber-Music? How does it differ from Salon Music?
How is the term, Chamber-Music, usually restricted?
Name some of the great Composers of Violin and 'Cello Sonatas.
What are the most familiar Chamber-Music combinations?
How does Chamber-Music differ from Orchestral Music?
Who perfected and "standardized" the form of the String-Quartette?
What is a Sonata? A Symphony? A Concerto?
What are the principal parts of the Sonata-Allegro form?
Give the structural form of the Exposition. Of the Development.
How does the Recapitulation differ from the Exposition?
Describe the Rondo-form. How is it used?
To what extent may Chamber-Music be heard in public? Why?
What Clef is used in writing for the Viola? How is it read?
How is it used for 'Cello?

Name a composer whose reputation rests almost entirely upon his Chamber-Music.

How many String-Quartettes did Haydn write? What is their general character?

Describe the Haydn compositions listed. The Boccherini. The Mozart.

What is meant by *Diminution?*

Describe the Beethoven compositions listed.

What is a *Cavatina?*

Describe the Schubert compositions listed.

What is an *Opus posthumous?*

Describe the Mendelssohn compositions listed. In what type of movement does Mendelssohn excel?

Describe the Schumann compositions listed. What is his greatest Chamber-Music composition?

Describe the Franck compositions listed. By what appellation is Franck often known?

Describe the Brahms compositions listed. How is Brahms rated as a Chamber-Music composer?

What is meant by *Augmentation?*

Describe Tschaikowsky's *Andante cantabile.*

Who was Dvořák? Describe his *Allegro.*

Describe Grieg's *Romanze.*

Name some other types of Chamber-Music and at least three other great Chamber-Music composers.

Name half a dozen present-day French and English Chamber-Music composers, also two German and one Italian.

What have American composers done in the field of Chamber-Music? Why has progress in America been backward?

Name five or more American and two or more foreign-born composers in this department.

CHAPTER X

The Symphony Orchestra

The modern Concert Orchestra, or, as it is usually called, the Symphony Orchestra, is an organization for the performance of Symphonies, Overtures, Symphonic Poems, Orchestral Suites, and other musical compositions of a larger type designed to be played in a Concert-hall. Its form was fixed by Haydn, but the number and character of its instruments is not yet finally determined. Beethoven was a master-composer for the orchestra, and his compositions are remarkably rich and sonorous; but since his day, great strides have been made in its scope. Berlioz and Liszt, Wagner and Richard Strauss, have all contributed to the development of the orchestra, while, in certain directions, the Russian composers, especially since Tschaikowsky, have greatly enriched its vocabulary.

What is a Symphony Orchestra?

The Symphony Orchestra may be divided into three groups of instruments: Strings, Wind and Percussion. The Strings—Violin, Viola, 'Cello and Double-Bass—have been mentioned in a previous chapter. The String Choir, as it is often called, is regarded as the indispensable part of the orchestra, without which the orchestra would become a Band, while with the Strings alone a reasonably complete orchestra may be formed. In addition to the Strings already mentioned, the Harp may properly be included in the group, although it is not played with a bow, as are the others, but is plucked with the fingers. It appears less commonly than the bowed Strings, but is among the most popular instruments of the orchestra.

Instruments Classified: The Strings

The Wind-Instruments are divided into two groups—the Wood-wind and the Brass. The former group are

the more delicate in tone-color and the less brilliant. The Wood-wind includes ordinarily the Oboe, Flute, Clarinet and Bassoon, and less frequently the English Horn (Cor anglais) and Piccolo, occasionally the Contra-Bassoon and the Bass Clarinet. The Brass includes the Trumpets, Trombones, Horns (French Horns) and Tuba.

The Wind-Instruments

In the Percussion group are the Kettle-Drums or Timpani, the Cymbals, the Bass Drum, the Side (or Snare-) Drum, and a great variety of Triangles, Gongs, Xylophones, Bells, and other instruments which produce their tone by being struck, as well as the Celesta, which is played from a keyboard like an upright piano.

Percussion Instruments

For some of the older works, an orchestra of forty-five or fifty men is sufficient, but modern music demands greater resources, so that double the numbers mentioned are common, ninety to one hundred or even more for certain compositions being the rule for the greatest organizations. Even then occasional performers play more than one instrument ("doubling," as it is called), though the rule is one performer to each instrument, or, as with the Kettle-drums, one to each set.

Size of Orchestra

The entire responsibility for the performance rests upon the Conductor, who nowadays plays no instrument while conducting, though in the past the contrary was the case. The orchestra itself is regarded as a great composite instrument—something like a glorified organ—upon which the conductor plays or, at least, works his will. His *baton*, or stick, is used to keep the performers together; but it does much more than that, for it portrays to orchestra and audience alike, in graceful motions—as it were, a unique form of the dance—the shading, accents, tonal balance, and every detail

The Conductor and the Score

of its interpretation. The conductor reads from a *Score* in which usually there is a separate line of music for each instrumental part, such as Flute, Oboe, First Violin, and so on, so that there is usually only one line of the Full Score to each page. This makes the reading of a Score a very complicated matter, especially as many of the instruments are tuned differently, so that to the eye the music is written in several different Keys and Clefs at the same time.

Scope of the Orchestra

The various "choirs"—Strings, Wood-wind and Brass—are so complete in their organization that each is capable of playing full chords or harmonies. If a composer wishes, he may for a time employ Strings alone, or Wood-wind alone, or Brass alone, for the sake of their particular tone-quality, and suffer no loss of harmonic richness or completeness. Often the various choirs are used antiphonally—that is, answering each other, back and forth—with charming effect. At other times choirs may be combined wholly or in part, both for tone-quality and for greater sonority. The skill of the composer in Orchestration (writing for the orchestra) is shown in his choice of instruments to express his ideas and in his contrast and combination of the various instruments or groups of instruments. Modern orchestration is generally said to have begun with Berlioz (1803–1869), a Frenchman of great genius in all matters pertaining to this important subject, who applied, through a number of compositions for orchestra, his own theories to the test. He introduced many daring innovations and made the orchestra so complete that it seemed nothing more could be desired; yet, since his time, it has taken on many new instruments, especially of Percussion, which have made the orchestra of to-day a perfect kaleidoscope of colors.

In writing for the orchestra, not only does each division (First Violin, Second Violin, Viola, and the like) have its own part on the score, but often these divisions are

subdivided into two or even more parts, always with the idea of enriching the harmony and giving variety and delicacy to the color-scheme. The Wind-instruments can play only one tone at a time, but it is possible for the Strings to play more than one.

Number of Parts

The orchestra as viewed by the audience is usually seated with the First and Second Violins stretched across the front of the stage, the First Violins on the left and the Second Violins on the right. Immediately in front of the conductor (facing him) are the two leaders of the 'Cellos, the remaining 'Cellos stretching obliquely to the left, behind the First Violins. Behind the two 'Cellos, in the center of the stage, is the Woodwind, the Flutes (and Piccolo) and Oboes (and English Horn) in the front row, with the Clarinets and Bassoons (and Bass Clarinet, etc.) in the second. Behind these, in the center, are the Horns, also, sometines, some of the Percussion. In the extreme rear, stretching in crescent shape from behind the First Violins to the center of the stage, are the Bass Viols. On the right side, behind the Second Violins, are the Violas. Then comes the Brass—Trumpets, Trombones and Tubas; and, at the rear, the Timpani and other Percussion instruments. The Harp is usually placed near the front, but at the side of the stage, while occasionally an instrument that looks like a small upright piano and is played from a keyboard appears where its tone will stand out. This is the Celesta, which contributes a series of beautiful, bell-like tones of a peculiarly delicate quality.

Seating of the Orchestra

The arrangement of the orchestra here indicated is not by any means universal; in fact, almost every orchestra modifies it more or less at times, and occasionally a conductor makes experiments in the hope of improving the effect. However, in general the scheme indicated provides a key by which the novice at an orchestral concert may find his way about.

Variations Common

As for the appearance and tone-quality of the various instruments, the former may be fairly successfully described; the latter must be heard to be intelligently appreciated. The Strings have been described in a previous chapter. Of the Wood-wind, the Flute is easily recognizable as the tube, about as long as a man's arm and about an inch in diameter, which is played by blowing into a mouth-piece *on its side*, near the end. It is a soprano instrument of wide range and great flexibility. The Piccolo, about a foot long, is simply a little Flute, playing an octave higher, and is very shrill and brilliant in tone-color.

Description of Instruments.

Flute and Piccolo

The Oboe, English Horn and Clarinet look a great deal alike to the man in the audience. The Oboe and the English Horn (Cor anglais) are almost exactly alike, except that the latter is slightly larger and has, therefore, a lower pitch and a richer tone-quality. Both of these are played by means of a *double-reed*—two thin strips of bamboo, pressed together by the lips of the performer—and possess a peculiarly individual and expressive tone. The Oboe is used much for pastoral or Oriental scenes. The English Horn is the alto Oboe.

Oboe and English Horn

The Clarinet is larger than the Oboe and is played by means of a *single* bamboo reed. Its tone is more like a human voice than any other in the orchestra, and it is capable of great feats of agility. The Bassoon is a bass Oboe, and is perhaps the most versatile of all the Wood-wind. It looks like an ebony tube, about five feet long, with a small silver tube, S-shaped, through which the performer supplies the wind. It also has a double-reed. The Contra-Bassoon is a larger Bassoon, playing an octave lower than the Bassoon, and is comparatively unusual. There is a Bass Clarinet, but its use is not common. It looks somewhat like a large old-fashioned pipe, with its curved mouth-piece, its long

Clarinet

Bassoon and Bass Clarinet

stem, and its turned-up bowl (the "bell"). Its tone is round and full, and it is popular with the most modern orchestral composers.

The Brasses

Among the Brass, there is little possibility of confusion, as the types are familiar. The Cornet, so popular in the Band, rarely appears in the Orchestra, its place being taken by the more brilliant Trumpet, which is a longer instrument than the Cornet. In older orchestras the Trumpet, like the Bugle of our day, had no keys and could play only certain tones of the scale, hence there had to be several Trumpets, tuned to different pitches, so that all the tones of the scale might be available, when the compositions were written in a variety of keys. The modern orchestra uses the *keyed* Trumpet, which can play every tone of the scale as well as the chromatics. The Trombone used in the orchestra is always the Slide-Trombone, since it is capable of more correct intonation than the keyed Trombone (that is, it can be played more accurately in tune). The Tuba, or Brass Double-Bass, is the largest of the Wind-instruments, and has a powerful bass tone.

The French Horns

In a family more or less by themselves are the Horns (French Horns). These, like the Trumpets, were originally without keys and consequently limited in their capabilities. For this reason Horns in different pitches had to be provided to fit the key of the composition. The modern keyed Horns can play in any key, though, like most wind-instruments, they sound better in some keys than in others. In the modern orchestra, at least a quartette of Horns is common, often more; but in the olden time the number was smaller. Because of the difference in requirements between the older practice and the new, the number of men on the stage for different compositions varies considerably. Sometimes an entire concert is given without using every man in the orchestra.

The Percussion instruments it is almost impossible to describe in their entirety because of their great number and variety and because new composers often introduce new instruments to produce novel effects, such, for instance, as Indian Drums in certain works on American Indian themes. In extreme cases even cannon have been used, as in certain performances of Tschaikowsky's *"1812" Overture.* The most important, by far, of the Percussion group are the Kettle-drums or Timpani. These, looking like huge balls cut in half and placed on little stands, are like kettles covered with parchment. Their particular value lies in the fact that they can be tuned to different pitches. That is why there are more than one and why it is necessary at various times for the Timpanist to tune up his instruments. There are anywhere from two to four Timpani in common use, occasionally more, in which case a second Timpanist is required. The Bass and Snare-Drums and the Cymbals need no description, neither do the Gongs and Triangles, the Castanets and Tambourines, and a host of other special instruments which belong to the Percussion family. Certain others, like the Xylophone, the Glockenspiel and the Tubular Chimes, are nothing more nor less than wooden or metal bars or tubes of varying length and weight which produce the tones of the scale for several octaves by being struck with little hammers.

Percussion and Unusual Instruments

The chief forms of composition for the Symphony Orchestra are the *Symphony*, the *Overture*, the *Orchestral Suite* and the *Symphonic Poem.*

Orchestral Forms : The Symphony

The *Symphony* is a Sonata for Orchestra; that is, a composition in several (usually three or four) parts, or movements, each separate as to structure, but the whole related as to keys and general musical character. It is often spoken of as a *cyclical* composition, the Sonata and Concerto falling also under that classification.

Roughly speaking, its first and last movements are quick and bright, often brilliant, while the inner movements are, one a dance, like the Minuet or Scherzo, and the other a slow or *allegretto* movement. The Symphony is one form of what is known as "Pure" music, which creates its effect directly through the music, without recourse to a text or other device to explain its meaning. It reached its highest development under Beethoven, having been standardized as to form by Haydn and further developed by Mozart. After Beethoven, the Romantic Movement brought about a different attitude toward Music and Art in general, so that other forms, notably the *Symphonic Poem*, gradually displaced the Symphony. However, a number of excellent Symphonies were written in the nineteenth century, Schubert, Schumann, Mendelssohn, Brahms, Franck, Tschaikowsky, Dvořák and others being worthily represented.

The Overture

The *Overture* is, as its name implies, a composition designed to open the programme. It was originally planned as the instrumental introduction to an opera or similar work; but later it became an independent instrumental composition. In its connection with the dramatic forms, the Overture took on, to some extent, a descriptive character. Often its themes were taken from the work which it introduced. When the Overture became an independent composition, there still clung to it a certain measure of the traditions of the past; hence the *Concert Overture*, as the type is called, is often treated as though it belonged to some larger dramatic work, and it takes on some of the characteristics of "Programme-Music." Many Overtures to the well-known operas have become famous on their own account, and occasionally the Overture is all that is commonly performed in our day. The Overtures to *Tannhäuser* (Wagner), *William Tell* (Rossini), and *Oberon* (von Weber), illustrate the *operatic* type. The Overtures of Beethoven, Mendelssohn and Brahms belong to the *Concert-Overture*

type, though such a case as that of Beethoven's *Lenore* illustrates the *Concert-Overture* grown out of the *Operatic*.

Orchestral Suite

The *Orchestral Suite* consists of a group of compositions, more or less related as to key and general character, like a Symphony, but more loosely bound together and usually of a less serious nature. Often the Suite has been compiled, as it were, from numbers taken out of a larger composition. Such are the *Peer Gynt Suites* of Grieg and the Suite from Bizet's *L'Arlésienne*.

The *Symphonic Poem* is in many respects the present-day successor of the Symphony. Perfected by Berlioz and Liszt, it has been increasingly used by composers since the middle of the nineteenth century. It is a composition, usually in one long movement of many parts, which attempts to portray in tone some scene or drama—to tell a story or to paint a picture. It is the highest form of "Programme-Music." Its formal pattern grows out of the "Programme" which it follows, being entirely free from artificial restraints such as mark the older Symphonic compositions. It has been successfully employed, since Liszt and Berlioz, by most of the great orchestral composers, notably Saint-Saëns, Richard Strauss, Tschaikowsky, Rimsky-Korsakoff, and practically all contemporary orchestral composers of eminence.

Haydn, Franz Josef (1732–1809)

Haydn, as Symphonic Composer

In studying examples of orchestral music, one naturally begins with Haydn. He wrote in all 125 Symphonies, many of which are of such simplicity that they are no longer played by symphony orchestras; but at least a dozen are of reasonably frequent occurrence upon the best programmes. Several have been "nicknamed" and are widely popular, such as the "Surprise," the "Farewell," and the "Military."

Symphony in G ("*Military*").

Adagio, common time, *and Allegro*, Alla breve in G—*Allegretto* in C, Alla breve—*Minuet* in G, 3-4—*Finale* (*Presto*) in G, 6-8.

The *Military Symphony* was composed by Haydn for his second visit to London, under arrangement with Salomon, and was performed for the first time May 2nd, 1794, at a concert given for Haydn's benefit.

First movement: *Adagio and Allegro.*

Like many other Haydn symphonies, this opens with a slow introduction (*Adagio*) of a song-like character which begins softly and works up gradually to *fortissimo.* The *Allegro* opens quietly in the flute and oboe, the first theme being repeated at once by the strings, an octave lower. With the introduction of a second phrase in the first violin, it is then developed at length by full orchestra. The flutes and oboes again announce it, then the wood-wind and strings play a short antiphonal passage developed from a two-note figure, and leading to the first theme in minor, in the oboe, serving as a transition to the second theme in D. This is given out by the first violins, joined after four measures by the flute. The wood-wind alternates with the strings, then the full orchestra takes up the strain to the close of the exposition. The form is regular.

Allegretto.

The *Allegretto* consists of one principal theme developed from an eight-measure phrase which is given out by the strings and the flute and echoed by the reeds. A third phrase is given again to the strings and flute, later joined by the horns and the bassoon. The dialogue between strings and reeds is carried on for 56 measures, all told. Then full orchestra takes up the theme in minor, and a short development section ensues. Trumpet-calls (*Fanfares*) and the roll of the drums (timpani) add military color to the movement. Triangles, cymbals and bass drum are added to the percussion section in this movement.

Minuet.

The stirring main theme is for full orchestra except clarinets. The second theme grows out of it. The *Trio* begins with the strings, flute and oboe. Its first theme is built upon a jerky dotted-note motive, alternating with a legato phrase. The second theme, made up almost entirely of the dotted-note motive, is announced in rousing fashion, *forte*, and is followed by the first theme. The *Minuet* is repeated, *Da Capo.*

Symphony in B-flat (No. 12, Breitkopf & Härtel).

Largo and Allegro vivace—Adagio—Minuet and Trio—Finale (*Presto*).

This symphony was also written for the second London season and was first performed there in 1795.

Minuet and Trio.

The key is B-flat; the measure, of course, 3-4. The *Minuet* opens (main theme) with full orchestra, alternating with the strings and wood-wind together. The second theme, in C minor, works up through the 'cello, viola and second violin to full strings and wood-wind. The *Trio* opens with a legato, song-like theme in B-flat in the oboe and bassoon in octaves, together with the first violins playing a third part, principally a sixth below the oboe. The second theme of the *Trio* in F is only eight measures long and is followed by the repetition of the first theme. The *Minuet* is then repeated, *Da Capo.*

Finale (Presto).

The *Finale* is in B-flat, 2-4 measure, in Rondo-form. It has a typical Rondo-subject which is repeated at its first announcement. The second theme (First Subsidiary) is a dialogue between the wood-wind and the strings. Up to this point, everything has been dainty, almost elf-like; but now, *fortissimo*, the full orchestra comes thundering in (Second Subsidiary Theme in B-flat), in strong contrast to what goes before and what follows. A new, more outstanding theme (Third Subsidiary) in F, largely chromatic, appears in the full orchestra. This is followed by another strain, hardly a theme, but rather an episode, entering *fortissimo* but gradually subsiding to *pianissimo* and ushering in the main theme again, in the first violin and flute.

Mozart, Wolfgang Amadeus (1756–1791)

Symphony in E-flat.

Adagio and Allegro, E-flat—*Andante*, A-flat—*Minuet and Trio*, E-flat—*Finale (Allegro)*, E-flat.

Mozart must have been in a perfect frenzy of creation during the Summer of 1788, for in six weeks—June 26 to August 10—he wrote his last three symphonies (in E-flat, G-minor and C), which are universally conceded to be his greatest compositions in this form and among the outstanding masterpieces of symphonic literature. This, as an intellectual and creative feat, rivals Händel's record in the composition of "The Messiah." Mozart wrote in all 41 symphonies.

Andante.

The *Andante* is in modified Sonata-form and exhibits Mozart's lyric gifts in a high degree, the principal subject of the main theme being a lyric gem. It is in dotted rhythm and is played throughout

by the strings. Upon its completion, the wood-wind plays a short interlude; then the second theme, in F-minor, of bold, vigorous type, enters in the strings, supported by the wood-wind.

Minuet and Trio.

The Minuet was originally a court-dance of stately character. The *Minuet* from the *E-flat Symphony* is a perfect embodiment of the spirit of the dance as originally conceived. It is perhaps the best-known of all the movements from the Mozart symphonies. Its form is traditional, though the first theme is somewhat more extended than had been customary with Haydn. The *Minuet* is played almost throughout by full orchestra. There is much vigor in the sweep of the opening phrase of the first theme, while the second phrase, momentarily in the strings alone, contrasts beautifully. The second theme, too, is rhythmically strong. Mozart was the first great composer to make extensive use of the clarinet in the orchestra, and he employed it throughout the *Trio* as the melody-instrument. The strings and second clarinet accompany, and the flute occasionally has a word to say, in the pauses of the solo instrument. The *Trio* is in strict three-part (A-B-A) form.

Finale (*Allegro*).

While in character closely akin to the typical Rondo, the form of the *Finale* is more nearly allied to the Sonata-Allegro. The first theme is given out by the first and second violins, joined after eight measures by full orchestra. A long episode in E-flat introduces the second theme in B-flat, which is reminiscent of the first theme, but develops along its own lines through a series of antiphonal responses between wood-wind and strings, with the full orchestra finally intervening. The flute, clarinet and bassoon now indulge in a short dialogue over sustained strings; then the strings take the theme against sustained wood-wind. There is a short coda.

Symphony in C ("*Jupiter*").

Allegro vivace in C—*Andante cantabile* in F—*Minuet and Trio* in C—*Finale* (*Allegro molto*) in C.

Minuet and Trio.

The *Jupiter* was Mozart's last symphony and, in the eyes of many critics, his greatest. It attains a dignity and grandeur, especially in the last movement, beyond any of the earlier symphonies. However, its more intellectual character makes it less easy to quote from. The *Minuet and Trio*, the most conventional of all the movements, is also the most melodious. In this symphony Mozart omits the clarinets, using the same instrumentation as Haydn before him. The first theme of the *Minuet* is lyric. The second, which is extremely interesting, is scarcely more than the development of a

two-measure, chromatically-descending figure derived from the first theme. The *Trio*, in its first subject, reverts to the familiar dialogue treatment between wood-wind and strings, but the second subject is a vigorous phrase in marked contrast to the first.

Beethoven, Ludwig van (1770–1827)

Symphony No. 2, in D, Op. 36.

Adagio molto, 3-4, *and Allegro con brio*, common time, in D—*Larghetto* in A, 3-8—*Scherzo* (*Allegro*) in D, 3-4—*Allegro molto* in D, Alla breve.

Larghetto.

This movement has a main theme in A of unusual lyric beauty. It consists of two distinct phrases appearing in the strings and repeated an octave higher by the clarinets. The episode follows at once in the clarinet and first violins antiphonally. In the repetition of the phrase it appears in minor. A *fortissimo* motive follows, repeated softly; then reiterated *fortissimo* chords introduce the second theme in E, in the first violins. An interesting syncopation in the theme works up into cross-rhythms among the various instruments, leading to a strong climax, *fortissimo.* In this theme appears characteristically the antiphonal treatment which makes Beethoven's symphonies so interesting. Dialogues and responses, shorter and longer, abound everywhere; but at all times the strings are the foundation of the structure. A sprightly and melodious coda, of entirely new material, is given out by the second violins and 'cellos.

Overture, Leonore No. 3, Op. 72a.

Adagio, 3-4, *and Allegro*, Alla breve in C-major.

Beethoven's only opera, "Fidelio," was produced in 1805 with indifferent success After being revised and shortened to two acts, it was again produced in 1806, but soon withdrawn and not again revived until 1814. For the various performances, Beethoven wrote in all four different overtures, the greatest being the *Leonore* No. 3, written for the second (1806) production. It is however, too long for operatic performance, so the fourth overture is generally used for dramatic purposes. *Leonore* No. 3 is one of the most widely played overtures in the concert repertoire. It is in the Sonata-Allegro form without episode, but with a long and important coda. The themes are taken from the opera, and the *Overture* alludes to the plot of the opera in its development. The introduction, *Adagio*, opens in very sustained fashion, marked by an interesting dialogue between wood-wind and strings, featuring a

staccato triplet-figure. A tremendous climax is worked up, culminating in a series of scale-passages in the strings, after which the emotion gradually subsides. The *Allegro* begins *pianissimo* in the strings. The main theme is marked by syncopation, which adds to its vigor and is made much of. The second theme is given out by the flute and first violin in E, modulating to F—a lovely sustained melody, which, however, is not developed at length. The coda, marked by a figure employing the octave-skip, assumes almost the importance of a principal theme. In the midst of the development, a striking effect is produced by the playing, behind the scenes, of a trumpet-call, supported only by sustained strings, *pianissimo.* This is followed by a sustained passage in the wood-wind, punctuated by a nervous figure in the strings, and again the trumpet-call rings out. The recapitulation begins with full orchestra, *fortissimo.* The second theme enters in C, modulating to D-flat. The coda is lengthened and developed to a brilliant close.

Symphony No. 5, in C-minor, Op. 67. (First performed, December 22, 1808. Dedicated to Prince von Lobkowitz and Count Rasoumoffsky.)

Allegro con brio, C-minor, 2-4—*Andante con moto,* A-flat, 3-8—*Allegro,* C-minor, 3-4—*Allegro,* C-major, common time.

Andante con moto.

The *Fifth Symphony* is in some respects the most inspired of the nine, and each movement is a masterpiece; but, after all, the *Andante con moto* stands out almost in a class by itself for beauty and grandeur, a sort of religious exaltation or ecstasy which has made this movement the most loved of all Beethoven's orchestral works. It opens, in the viola and 'cello, with a theme of such perfection of beauty that it is easy to believe the stories that are told about Beethoven's working it over many times before deciding upon its permanent form. After eight measures, the higher strings join the lower, then the phrase goes to the wood-wind. The main theme is followed by the secondary theme, also in A-flat and not dissimilar to it in general melodic line. It is given out by the clarinets and bassoon, supported by the strings. There is a *pianissimo* whisper, then a titanic outburst in full orchestra, in which the secondary theme is thundered out in C, to be followed by another *pianissimo* passage in strings and bassoon. There is continuous alternation of stress and repose, of brilliancy and restraint, making for contrast and maintaining the interest throughout the composition.

Symphony No. 7, in A, Op. 92. (Composed in 1812. Dedicated to Count Moritz von Fries. Produced in 1813 at a Concert for the benefit of wounded soldiers, in the Great Hall of Leipzig University.)

Poco sostenuto, common time, *and Vivace*, 6-8, in A—*Allegretto*, A-minor, 2-4—*Presto* in F, 3-4—*Allegro con brio* in A, 2-4.

Allegretto.

In this movement, Beethoven betrays an interesting likeness in mood and thematic type to Schubert, as exemplified in such compositions as "Death and the Maiden" and the "Andante con moto" from the D-minor Quartette. The *Allegretto* is like a chant, solemn yet not hopeless, shot through with resignation. After a sustained chord in the wood-wind, the main theme appears in the viola accompanied by divided 'cellos and basses. The second theme in A is composed of a triplet figure in the strings against a sustained melody in clarinet and bassoon, joined later by flute and oboe. Constantly the 'celli and bassi reiterate the figure which marks the main theme. The second theme, of a more sustained lyric type, supplies the contrast to the somber mood of the first.

Symphony No. 8, in F, Op. 93. (Composed in 1812 and first performed in 1814.)

Allegro vivace e con brio in F, 3-4—*Allegretto scherzando*, B-flat, 2-4—*Tempo di Menuetto* in F, 3-4—*Allegro vivace* in F, Alla breve.

Allegretto scherzando.

Beethoven's health in 1812 was far from satisfactory, so his physician ordered him to Bohemia to take the baths. At a farewell dinner, on the Fourth of July, there was merry-making and music. Among the company was Maelzel, the inventor of the metronome, whose important invention was nearing completion. Beethoven said good-bye to him in a "droll canon" which was sung at the table, Beethoven himself singing soprano. This canon was later worked up into the theme of the *Allegretto scherzando*, for even Beethoven could scarcely afford to waste so attractive a melody upon a musical joke. The movement opens in the wind-instruments, with soft staccato chords which continue throughout the main theme. This appears in the first violins. There is some interesting antiphonal playing, principally among the strings, especially at the end of the main theme, when the opening figure works its way twice from the bassi up through to the first violins. The second theme is in F in the higher strings, accompanied still by chords in the wind-instruments.

Weber, Carl Maria von (1786–1826)

Overture to Euryanthe.

Invited to write a new opera for the Kärnthnerthor Theatre in Vienna, von Weber set out to demonstrate in *Euryanthe* his theories with regard to what opera should be, "a carefully balanced com-

bination of poetry, music and the descriptive arts." The opera was produced in 1823, but, though enthusiastically received, soon lost its hold and, except in Germany, has practically passed out of the repertoire. The *Overture*, however, has retained its popularity and is widely performed. It is in one movement, and its themes are taken from the opera. The key is E-flat, common time, with the descriptive phrase at the beginning (*Allegro marcato, ma con molto fuoco*). After a fiery introduction for full orchestra, the first theme (taken from the First Act) is given out by the wood-wind and brass. After a short but expressive episode (B-flat) in the 'cello, the second theme, also in B-flat, is given out by the first violin. It is a melody from the Second Act. After a climax, followed by softly-sustained chords for horns and bassoons, there is a pause, followed by a short *Largo* for eight violins *con sordini*, an example of daring harmonic progression which must have been most confusing to the listeners of his day. The development opens with a *Fugato* passage, based upon a motive derived from the first theme. In the recapitulation, the second theme appears in E-flat, *fortissimo*, full orchestra.

Schubert, Franz Peter (1797–1828)

Symphony No. 8, in B-minor (*Unfinished*).
Allegro moderato, B-minor, 3-4—*Andante con moto* in E, 3-8.

Allegro moderato.

Begun October 30th, 1822, the Eighth Symphony of Schubert was, for some unaccountable reason, never completed. The first two movements have become as familiar as anything in the whole realm of symphonic music, but beyond these he never went, except for nine measures of a *Scherzo*. The Eighth Symphony was intended for the Musical Society of Gratz, in return for the compliment it had paid Schubert in electing him an honorary member. It was not performed until 1865, thirty-seven years after its composer's death, and in Vienna. The *Allegro moderato* is full of yearning and unrest. The themes, it is true, sing with Schubert's wonted lyric charm, but for all that its mood is distraught and filled with restlessness. The main theme is in three parts. The first is an eight-measure phrase, *pianissimo*, in the 'celli and bassi; the second, an agitated figure in the violins, accompanied by lower strings *pizzicato*. This figure serves as introduction and carries on as accompaniment to the third part of the theme, a phrase in the oboes and clarinets, also *pianissimo*, with a short refrain in the horns, which then join the oboes and clarinets. All the wood-wind unites with the horns in working up the theme to its climax in full orchestra. After the *fortissimo*

outburst, the horns and bassoons rapidly quiet down in the interlude (which takes the place of an episode), the last two measures of which are syncopated chords in the violas and clarinets, continuing as accompaniment to the second theme in G, played by the 'cellos, *pianissimo*, and continued by the violins in octaves.

Symphony No. 10, in C. (Completed in March, 1828. Schubert died in November, 1828.)

Andante and Allegro, ma non troppo in C, Alla breve—*Andante con moto*, A-minor, 2-4—*Scherzo* (*Allegro vivace*) in C, 3-4—*Finale* (*Allegro vivace*) in C, 2-4.

Andante con moto.

While the "Unfinished" is the most popular of Schubert's symphonies, the *Tenth* (and last) is generally acclaimed as his greatest. The second movement, a sort of march, is perhaps the most attractive. There is an introduction in the strings, like the sound of martial music in the distance, then the oboe takes up the main theme, to be joined later by the clarinet. A short episode, enlisting the full orchestra, brings back the main theme in clarinet and bassoon. The second theme in F, *pianissimo*, appears in the second violin. There is interesting dialogue and interweaving of parts.

Schumann, Robert Alexander (1810–1856)

Overture to Manfred, Op. 115.

While his sympathies were not primarily with opera or the stage, Schumann strongly supported Weber's theories for the reform of opera, and tried to work them out in his own "Genoveva," whose success was only partial. He was more at home in the *Manfred* music, of which he produced an *Overture* and fifteen numbers incidental to the stage performance of Byron's great poem. The *Overture* was written first and probably before Schumann had planned to write any further numbers. In it he caught with complete success the spirit of Byron and produced, as it were, an epitome of the drama. It opens with a single *Allegro* measure, then (*Lento*) follows the introduction proper, built upon a figure from the main theme of the *Overture*. Gradually gaining force as well as spirit, it leads directly into the *Allegro*, the main body of the composition. The signature is E-flat (C-minor), but the first appearance of the principal theme is in E-flat minor. It opens in the strings and bassoon, a syncopated figure of much force and character, the woodwind and brass gradually entering as it progresses. After a change of key to F-sharp, the episode enters in F-sharp minor. It is marked by a curious whirring figure in the viola. The second theme is in F-sharp minor and is strongly marked rhythmically. The key

changes several times as the highly dramatic development unfolds. Gradually the mood quiets, and the movement ends *pianissimo*, followed by a coda (*Lento*), in the spirit of the introduction.

Liszt, Franz (1811–1886)

The Symphonic Poem

In the Symphonic Poem, a form perfected by Liszt and Berlioz, a complete break is made with symphonic tradition. In place of certain movements, separate and distinct to a large extent, there is but one continuous movement, but with the time changing as the development of the plot demands, making the form and the rhythm flexible to a high degree. The thematic development, too, depends upon the unfolding of the plot. There are certain themes or motives, or even figures, which represent the outstanding characters or episodes, and their introduction and reiteration and modification and combination provide the means of translating the story into tone. It is the listener's task, usually a pleasant form of mental gymnastics, to retranslate the music into the ideas from which it grew. Usually a "Programme" or synopsis or other literary guide is provided to assist in the elucidation of the music, which might otherwise not be sufficiently concrete in its suggestions to set the hearer on the right track. This is the one vital weakness of all "Programme-Music," but its compensation lies in the wide latitude which this very uncertainty allows to the hearer in reading into the music his own meanings.

Les Préludes (*The Preludes*), Symphonic Poem No. 3. (Composed in 1854.)

Les Préludes is undoubtedly the most popular of Liszt's Symphonic Poems and perhaps the most popular of all compositions in that form. It is based upon a quotation from Lamartine, of which the opening sentence reads:

> What else is our life but a series of Preludes to the mysterious song of which death intones the first and solemn note?—Love forms the enchanted aurora of our existence.

The key is C, the measure common time In addition to the usual orchestra of the Classic type the score calls for Bass Trombone, Harp, Military Drum, Cymbals and Bass Drum. The *Poem* opens, *Andante*, with the strings *pianissimo*, soon joined by the wood-wind and then full orchestra. The first theme is of marked melodic and rhythmic character and dominates throughout the composition. The time soon changes to 12-8, the movement to *Andante maestoso*, later to 9-8 and common time After considerable modulation, the key settles for a while in E, and a second theme of much beauty is announced in the horns and violas. This is often spoken of as the "Love Theme." Again key, time and mood change, and the trials and tribulations of life are portrayed in the interweaving and development of the themes with multiform modifications. A warlike element is injected by the use of a theme of martial type, and one modification of the first theme in particular is stressed. A short *Allegretto pastorale* introduces a theme of graceful design which enlists the wood-wind and horns in particular. There is some excellent combination of themes which not only adds to the pictorial interest but is musically most effective. The composition ends in a mood of exaltation.

Wagner, Richard (1813–1883)

Overture to Tannhäuser. (Produced in Dresden in 1845.)

In addition to the classical instrumentation, the score calls for Piccolo, Triangle, Cymbals and Tambourine, as well as an augmented number of performers in the usual parts. The themes are all extracted from the opera. The *Overture* opens *Andante maestoso*, 3-4, in E, with the famous *Pilgrims' Chorus* in the clarinets, horns and bassoon. On the second phrase, the strings join, the 'cellos taking the melody. The time changes to 9-8, and the melody is intoned by the trombones, with the violins playing a counter-theme consisting of a descending figure, broken up into detached sixteenth-note groups. After an intense climax, the procession passes into the distance, and the *Chorus* fades away. The *Allegro* (Alla breve) opens *pianissimo*. The main theme is in several sections, the melodies being taken from the "Venusberg" music in the First Act. This is followed by the second theme, the stirring Song of *Tannhäuser* in Act Two in which he sings the praises of earthly love. The development is intense and leads to a tremendous climax, full orchestra, on the second theme. Again the "Venusberg" theme, which rapidly dies away as again the *Pilgrims' Chorus* is softely intoned, now in quadruple rhythm, a majestic March which dominates to the end, rising to a mighty climax which might symbolize the triumph of virtue over the forces of evil.

FRANCK, CÉSAR AUGUSTE (1822–1890)

Symphony in D-minor. (Produced in 1889.)

Lento, common time, *and Allegro non troppo*, Alla breve, in D-minor—*Allegretto*, B-flat minor, 3-4—*Allegro*, B-minor, Alla breve.

Scored for English Horn, Two Cornets, and Harp, in addition to the usual instrumentation.

Lento and *Allegro non troppo.*

The violas, 'cellos and basses announce the first motive of the main theme of the Symphony as the subject of the *Lento*, a solemn and colorful introduction, interrupted by a brief *Allegro non troppo* which announces the main theme in full. Again the *Lento*, now in F-minor, followed again by the *Allegro non troppo*, also in F-minor, this time to stay. The main theme is given out *fortissimo* by the strings in unison, punctuated by full orchestra chords. The theme is vigorous, rhythmically strong. A melodious episode ensues, *dolce*, given out by strings, clarinets and bassoon, with the remaining wood-wind and horns gradually entering. The stress increases until the second theme in F is announced in full orchestra, *fortissimo*. This is a magnificent theme which alone would be enough to make the Symphony significant. It plays an important part as the movement develops. There is occasional alternation of the *Lento* with the *Allegro*, and considerable change of key. The movement is one of great beauty and distinction.

Allegretto.

The first theme is chordal, given out by the harp and the plucked strings together. (The harp did not appear in the first movement.) It is a quaint and unusual melody of much charm and originality. It is repeated with modifications, and above it rises a lovely *cantabile* melody in the cor anglais (English horn) in counterpoint. A first subsidiary theme in B-flat, sustained by the first violin with an agitated figure in the second violins and violas, is given considerable attention; then the first theme reappears for a moment. A second subsidiary theme, in G-minor in violins *tremolando* and wood-wind, of considerable individuality, now appears, alternating with a third subsidiary, in E-flat, in the clarinet. Underlying the development, the first theme occurs persistently in the accompaniment until finally the key changes to B, and the movement closes with a final development of the first and third subsidiary themes.

BRAHMS, JOHANNES (1833–1897)

Symphony No. 1, in C-minor, Op. 68. (Produced at Carlsruhe, from manuscript, in 1876.)

Un poco sostenuto and Allegro, C-minor, 6-8—*Andante sostenuto* in E, 3-4—*Un poco allegretto e grazioso* in B-flat, 2-4—*Adagio*, C-minor, *and Allegro non troppo ma con brio*, C-major, common time.

The instrumentation is traditional, with the addition of the Contra-Bassoon.

Andante sostenuto.

Brahms was forty-three years old and famous before he completed his *First Symphony*. He had been at work on it for fully ten years before he gave it to the public, but when it finally appeared it created a sensation. Von Bülow, the famous conductor, expressed the opinion, "We have at last a Tenth Symphony" (meaning a worthy successor to the nine of Beethoven), and his verdict was shared by the musical world at large. Later, when the University of Cambridge in England bestowed on Brahms and his friend, Joachim, the honorary degree of Doctor of Music, Brahms offered this Symphony as his thesis to the University authorities, and it is therefore sometimes spoken of as the "Cambridge Symphony." The *Andante sostenuto* opens, principally in strings and bassoon, with the main theme, its second section appearing as an oboe solo, supported by the wood-wind. It is a lovely lyric phrase which is made much of, appearing in the recapitulation as a violin solo. An episode of considerable character appears in the first violin; continuing, the second theme, in C-sharp minor, is a duet for oboe and clarinet over supporting strings. The movement is scored lightly and represents the poetic, lyric side of the great German master.

Un poco allegretto e grazioso.

This melodious and interesting movement consists of two themes, the first in the clarinet, supported by horn, 'cellos and bassoon, a sustained and graceful melody, with a refrain in dotted rhythm in the wood-wind. It is repeated in the strings and developed at length before the second theme in B, 6-8, enters in the wood-wind, supported by the strings. The composer has skillfully combined and alternated the themes, producing a pleasing and attractive movement.

Symphony No. 2, in D, Op. 73. (Produced in Vienna, Christmas eve, 1877.)

Allegro non troppo in D, 3-4—*Adagio non troppo* in B, common time—*Allegretto grazioso* (*quasi andantino*) in G, 3-4—*Allegro con spirito* in D, Alla breve.

Allegro non troppo.

The *Second Symphony* is tranquil, Mozartean, "An idyl, full of deep content—a Spring day—and the bloom of flowers." After an introductory measure in the 'cellos and basses, announcing a

figure which plays an important part throughout the movement, the first theme is given out by the horns, alternating with the wood-wind, a graceful, pastoral melody. After a short episode, marked by octave skips in first violin and viola, appears another theme in D, in the first violins, alternating with the flute. The true second theme follows and is in F-sharp minor, in the violas and 'cellos, later taken up by the wood-wind. There is a highly skillful development in which the themes take on new meanings. but the spirit of youth and Springtime never fades, in spite of the wealth of elaboration with which the composer has endowed it. This Symphony preserves the classical spirit of the older masters.

Academic Festival Overture, Op. 80. (Produced at Breslau in 1879.)

This *Overture*, composed especially for the occasion, was performed together with the *Tragic Overture*, Op. 81, in Breslau at a concert in honor of the conferring of the degree of Doctor of Philosophy upon Brahms by the University of Breslau. It is built upon popular student-songs of Germany, and calls for the usual instruments, as well as Piccolo, Contra-Bassoon, Bass Drum, Cymbals and Triangle. It opens in C-minor (Alla breve, *pianissimo*) with a staccato theme, alternating with a sustained phrase, in the strings and bassoon. Presently appears as second theme a student-song in sustained chords in the trumpets. After an animated working-out, leading to full orchestra, appears a second song, in G, 2-4, in the bassoons and oboes, followed by the strings and wood-wind. Much interesting development ensues, leading finally to the climax of the *Overture*, in 3-4, key of C, the familiar *Gaudeamus* (delivered by full orchestra, *Maestoso*, with much pomp and circumstance), gathering up the gradually accumulating festive spirit into a glorious climax at the end.

Tschaikowsky, Peter Iljitch (1840–1893)

Symphony No. 5, in E-minor, Op. 64. (Published in 1888. Dedicated to Theodore Ave-Lallement of Hamburg.)

Andante, common time, *and Allegro con anima*, 6-8, in E-minor —*Andante cantabile, con alcuna licenza* in D, 12-8—*Valse* (*Allegro moderato*) in A, 3-4—*Finale* (*Andante maestoso*), common time, C-sharp minor, *and Allegro vivace*, Alla breve, E-minor.

Andante and *Allegro con anima.*

While perhaps less widely known in this country than the *Pathétique* (No. 6), Tschaikowsky's *Fifth Symphony* is in every respect as fine a composition. The *Andante*, which is in the nature of an introduction, announces a somber theme in the clarinet, like

a Funeral March, which is quoted at intervals in all the movements except the *Valse*. The *Allegro con anima* opens with the first theme in the clarinet and bassoon in E-minor, changing soon to G-major, when the flute takes it. A lengthy episode in B-minor leads to the second theme in D, announced in alternate phrases by the wood-wind and the strings. This theme is in two parts, the second being a *cantabile* melody in the violins.

Andante cantabile, con alcuna licenza.

After an eight-measure introduction in the lower strings, very sustained, the main theme is given out by a solo horn—a most appealing melody, the clarinet later appearing in duet with it. The second theme in D enters as a duet between oboe and horn. After a powerful climax, a second section, *moderato con anima*, common time, in B-minor, is developed upon a brighter theme of four measures. This in turn is followed by a brief statement of the *Andante* (introduction), then the main theme of Part One reënters in the first violin after *pizzicato* chords in the strings. The movement is worked up to great emotional heights, but finally dies away in a whisper.

Valse.

This charming movement opens in the first violin with accompaniment of *pizzicato* chords. The first theme is in two parts; the second is given out by oboe and bassoon. Upon the return of the first part in the wood-wind, the violin and viola play, as a very attractive counter-theme, an ascending chromatic melody, which later appears several times. The second theme is also in two parts, the first a sustained melody, with irregular rhythms, in the bassoon, also in A, while the second part is played by the first violin, a sixteenth-note passage, *staccato*, which is developed considerably and is later combined effectively with the first part of the first theme, upon its return in the oboe.

Dvořák, Antonin (1841–1904)

Symphony No. 5, in E-minor, Op. 95 (*From the New World*). (Published in 1903.)

Adagio, 4-8, and *Allegro molto*, 2-4, in E-minor—*Largo*, common time, in D-flat—*Scherzo* (*Molto vivace*), 3-4, in E-minor—*Allegro con fuoco*, common time, in E-minor.

Adagio and *Allegro molto.*

This is the Symphony in which Dvořák set out to prove his theory that Negro and American Indian music might be made the basis of great compositions. There is no doubt that he has proved

his case—so far as *he* is concerned. After a slow introduction (*Adagio*), the *Allegro* opens with the first theme, divided between horn, clarinet and bassoon. It is a characteristic Negroid theme, with plenty of snap and go. The episode, perhaps more Indian than Negro, enters in the wood-wind, in G-minor, and receives a good deal of attention. The second theme appears as a flute solo, repeated by the strings.

Largo.

The *Largo* has become almost a "household classic" in this country, no doubt because of its very expressive melody. It was written during Dvořák's stay in a small Bohemian settlement in Iowa. After a *pianissimo* introduction of four measures by the wind, the theme enters as a cor anglais solo. An interlude of wood-wind chords ushers in the second theme in the strings. A second section of the movement, in three-part form (A-B-A), is built upon a more agitated figure in the flute and clarinet. Its second theme is a sustained melody in the clarinet (later in flute and oboe) with *pizzicato* eighth-note counterpoint in the bass. The third section is a short *intermezzo*, full of delicate twitterings, as though the composer were for the moment depicting the beauties of Nature, perhaps at sunrise. Section Four brings back the first section, abbreviated and modified.

Scherzo.

The *Scherzo* is in three-part form. Its first subject is Dvořák without his theories, frankly Bohemian. It is a merry, almost boisterous, theme. The second subject reverts to the Negro type and is a lovely melody in flute and oboe, E-major, *poco sostenuto*. After a short interlude, in which the first theme of the *Allegro* is suggested, the Trio is announced in the wood-wind, its first theme in C, in the nature of a "dreamy Waltz." The second theme in the violins, later in the wood-wind, is dainty and bright. There is a long and interesting coda.

Finale: *Allegro con fuoco.*

An introduction of nine measures in the strings heralds the main subject, given to horn and trombone; a forceful, militant theme which is developed at length. This movement is rich in thematic material, there being five subsidiary themes which can readily be distinguished, and all are melodious. The first is a busy *fortissimo* melody in triplets, E-minor, given out by the strings. The second, in clarinet and 'cello, in G, is more sustained. The third, in G, in strings and flute, is a short and snappy phrase of some importance. The other two are short, one in E-minor, the other in G. The first themes of the *Allegro* and the *Largo* are also introduced. The *Finale* winds up in a blaze of glory.

Strauss, Richard (1864–)

Till Eulenspiegel's Merry Pranks, Op. 28

(Produced November 5, 1895, at Cologne)

Till Eulenspiegel's Merry Pranks has been described as "the most genial humoresque ever written in sound." It was the first work of its composer to establish his fame. Till Eulenspiegel was a famous medieval rogue who lived from about 1283 to about 1350. His name means literally "Owl-glass" (or mirror). Strauss himself does not attempt to analyze the composition for us, but simply points out that there are two principal "Till" motives which, in many forms and disguises, pervade the whole work. However, a "Programme" has been prepared by Wilhelm Mauke which answers well enough to set the imagination going. He writes:

> Once upon a time there was a rogue by name Till Eulenspiegel. He was a mischievous sprite, always up to new tricks. Now he jumps on his horse and rides into the midst of a crowd of market-women and scatters them. Now he strides in seven-league boots, and now hides himself in a mousehole. Disguised as a priest he preaches salvation and morals, but the rogue peeps out from his disguise and now he tears off his mask altogether. Now as a cavalier he makes love to the pretty maidens at first in jest but soon to one of them in earnest and is given the mitten. Now he swears vengeance on all mankind but, meeting some "philistines," he forgets his wrath and mocks them, making faces at them. At length his hoaxes fail; he is condemned to death and executed on the scaffold. But there is an Epilogue in the tender, homely vein of the Folk-song. The Orchestra repeats the formula with which it began the tale: "Once upon a time."

The orchestra is much augmented for this composition, employing practically all the wind- and string-instruments except the harp. The percussion, too, is augmented, including among other things a Big Rattle. There is, as the Programme indicates, a short prologue, or introduction in F, 4-8, in the folk-song style, then the first "Till" motive, or theme, is announced at once in the horns. After some development, the second "Till" motive or theme is given out by the clarinets. These are worked out in a multitude of ways, with every conceivable change of key and time, and in addition short, fragmentary motives indicate such episodes as the masquerade in

priest's garments, a rollicking street-song in polka-measure, and others. The tragic ending is particularly well led up to and is properly weird and nerve-shaking. Their is no question that "Till" is a work of the most imaginative type, composed with the most consummate mastery of the technique of orchestral writing.

Masterworks for Orchestra

In addition to the compositions studied or mentioned, a list follows of masterpieces for Orchestra which every intelligent music-lover should hear and become acquainted with whenever occasion offers. This list does not mention Concertos, though they are properly a part of Orchestral literature, because they have already been mentioned to some extent under the solo instruments concerned. These that follow are for orchestra alone:

Bach: Overtures and Suites.
Händel: *Water-Music*, *Fireworks-Music*, Overtures.
Mozart: Symphony in G-minor and earlier Symphonies.
Overtures: *Magic Flute* and *Marriage of Figaro.*
Beethoven: Symphonies, *Eroica* (No. 3), *Pastorale* (No. 6), and *Choral* (No. 9).
Overtures: *Egmont* and *Coriolanus.*
Von Weber: Overtures: *Freischütz* and *Oberon.*
Berlioz: Symphonies: *Harold in Italy*, and *Romeo and Juliet.*
Overtures: *King Lear, The Corsair, Le Carnaval Romain.*
Mendelssohn: Symphonies: *Italian* and *Reformation.*
Overtures: *A Midsummer Night's Dream, Ruy Blas, Melusina, Fingal's Cave* (*Hebrides*).
Schumann: Symphonies: *Spring* and *Rhenish.*
Overture: *Genoveva.*
Wagner: Overtures: *Faust* and *Rienzi.*
Siegfried Idyl.
Preludes to *Lohengrin* and *Die Meistersinger.* Orchestral excerpts from the Music-Dramas, such as the *Magic-Fire Music, The Ride of the Valkyrs*, the *Love-Death* from *Tristan und Isolde.*
Franck: Symphonic Poems: *Le Chasseur Maudit* and *Les Djinns.*
Brahms: Symphonies No. 3 and 4.
Overture: *Tragic.*

Saint-Saëns: Symphonies.
Symphonic Poems: *Le Rouet d'Omphale, Phaéton, La Jeunesse d' Hercule, Danse Macabre.*
Suite: *Algérienne.*

Tschaikowsky: Symphonies No. 4 and 6 (*Pathetic*).
Overtures: *1812, Hamlet* and *Romeo and Juliet.*
Symphonic Poems: *The Tempest, Manfred* and *Francesca da Rimini.*
Suites: *Sleeping Beauty* and *Nut-Cracker, Marche Slav.*

Rimsky-Korsakow: Symphonies and Overtures.
Symphonic Poems: *Sadko* and *Sheherazade.*

Elgar: Symphonies.
Overtures: *Cockaigne* and *In the South.*
Enigma Variations.

MacDowell: Symphonic Poems.
Suite, *Indian.*

Debussy: Symphonic Poems: *La Mer* and *Prélude à l'Après-midi d'un Faune.*

Strauss (Richard): Symphonies: *Domestica* and *Alpine.*
Symphonic Poems: *Don Juan, Tod und Verklärung, Macbeth, Also sprach Zarathustra, Don Quixote,* and *Ein Heldenleben.*

Sibelius: Symphonies.
Symphonic Poems: *The Swan of Tuonela* and *Finlandia.*

Dukas: Symphonic Poem: *The Sorcerer's Apprentice.*

Great Composers for Orchestra

Besides these mentioned, there are many overtures and excerpts from operas and other dramatic works which are worth hearing and will well repay acquaintance. A list of the composers of important orchestral works would be long and imposing. Besides those already mentioned, these should certainly be included:

Spohr, Raff, Bruckner, Borodin, Chabrier, Glazounow, Mahler, Ropartz, Rachmaninoff, Moussorgsky, Reger, Scriabine, d'Indy, Strawinsky, Respighi, Schönberg, Ravel, Fauré, Milhaud, Honegger, Florent Schmitt, Bantock, Cyril Scott, Vaughn Williams, Stanford, Walford Davies, Frank Bridge, Cui, Balakirew, Glière,

Casella, Carl Goldmark, Smetana, Edward German, Sinding, von Holst, Delius.

American Orchestral Composers

Of American composers for orchestra, the number is rapidly increasing. Buck (Overture to *Marmion*), Gleason (Symphonic Poem, *Esdris*, and Orchestral Sketches), and Horatio W. Parker (Symphony in C-minor, Overtures, *Venetian* and *Collegiate*) represent the generation that is gone. Among the living are to be found Edward Ballantine (Symphonic Poems, *The Eve of St. Agnes* and *The Awakening of the Woods*, and Overture to the *Piper*), Mrs. H. H. A. Beach (*Gaelic* Symphony), Victor Benham (Two Symphonies), Cecil Burleigh (Tone-Poem, *Evangeline*, Three *Mountain Pictures*), J. A. Carpenter (Symphony, and Suite, *Adventures in a Perambulator*), George W. Chadwick (Three Symphonies, Overtures, *Rip Van Winkle*, *Thalia*, *The Miller's Daughter*, *Melpomene*, *Adonais*, and *Euterpe;* Symphonic Poems, *Cleopatra*, *Aphrodite*, *The Angel of Death*, *Tam O'Shanter*), L. A. Coerne (Symphonic Poem, *Hiawatha*, Ballet, *Evadne*, Two Tone-Poems), R. G. Cole (Overture, *Pioneer*, Symphonic Prelude, *The Passing of Summer*), F. S. Converse Symphony in D-minor, *Festival of Pan*, *Endymion's Narrative*, *The Mystic Trumpeter*, *Ormazd*, Overtures, *Youth* and *Euphrosyne*), Eric Delamarter (Overture, *The Faun*), Bliss Fairchild (Symphonic Poems, *East and West*, *Zal*, and *Shah Feridoun*) Arthur Foote (Overture, *In the Mountains*, Prologue to *Francesca da Rimini*, Three Orchestral Suites), H. F. Gilbert (*Comedy Overture on Negro Themes*, *Three American Dances*, *Negro Rhapsody*, Prologue, *Riders to the Sea*, Ballet, *Dance in the Place Congo*), Rubin Goldmark (Overture, *Hiawatha*, Tone-Poems, *Samson* and *Requiem*), Henry K. Hadley (Symphonies, *Youth and Life*, *Four Seasons*, *North*, *East*, *South and West*, Overtures, *Hector and Andromache*, *In Bohemia*, *Othello*, *Salome*, *Lucifer*, *The Culprit Fay*, *Oriental Suite*, Three Ballet Suites), Howard Hanson, Edward B. Hill

(*The Parting of Lancelot and Guinevere*, *Jack Frost in Midsummer*, *Pan and the Star*, *Stevensonia*), Fred. Jacobi, E. S. Kelley (Symphonies, *Gulliver* and *New England*, Suites, *Aladdin* and *Alice in Wonderland*), Louis Kelterborn (Symphonic Poems, *Madonna* and *Heiland*), D. G. Mason (Symphony), W. J. McCoy (Symphony, Overture, *Yosemite*), Carl McKinley, Arthur Nevin (Suites *Miniature*, *Lorna Doone*, and *Love Dreams*), Arne Oldberg (Symphonies, Overtures, *Paolo and Francesca* and *Festival*, Orchestral Variations, with Organ, Rhapsody, *June*), P. W. Orem (Suite), John Powell (*Negro Rhapsody*), Ernest Schelling (*Symphonic Legend*, *Orchestral Suite* and *A Victory Ball*), Elliott Schenck, Henry Schoenefeld (Symphonies, *Rural* and *Springtime*, Overture, *Rhapsody*), Wm. Schroeder, H. R. Shelley (Symphonies, Overture, Suite, *Souvenir de Baden-Baden*), C. S. Skilton (Symphonic Poem, *A Carolina Legend*, Overture, *Mt. Oread*, *Indian Dances*), D. S. Smith (Symphonies, Symphonic Poem, *Darkness and Dawn*, Overtures, *Joyeuse*, *Sérieuse* and *Prince Hal*), Leo Sowerby (*Comes Autumn-Time*, *A Set of Four*, Symphony, *Sorrow of Mylath*), A. A. Stanley (Symphony, Symphonic Poem, *Atlas*, Orchestral *Scherzo*), Albert Stoessel, G. T. Strong (Symphonies, *In den Bergen*, *Sintrum*, *An der See*, Symphonic Poem, *Undine*), Deems Taylor (Symphonic Poem, *The Siren Song*, Suite, *Through the Looking-Glass*), Frank E. Ward (Symphony, *Shakespearean Moods*, *Ocean Rhapsody*, *Peter Pan*).

The list of the "adopted sons" is in part as follows: Ernest Bloch (Symphonies, Symphonic Poems, *Vivre et Aimer*, *Hiver-Printemps*), Felix Borowski (Symphonic Poem, *Eugene Onegin*, *Marche Triomphale*, *Valse Pathétique*), J. L. Browne (Suite), Carl Busch (*The Passing of Arthur*, *Minnehaha's Vision*, Symphony, Suites), Walter Damrosch, Percy Grainger (Suite, *In a Nutshell*, *Mock Morris*, *Molly on the Shore*, *Shepherd's Hey*), Victor Herbert (*Hero and Leander*, Suites, *Irish Rhapsody*), Ch. M. Lœffler (Symphonic Poems, *La Mort de Tintagiles*, *La Bonne Chanson*, *La Villanelle du Diable*, *A Pagan Poem*,

Suite), T. T. Noble (Morris Dance), L. V. Saar, Edmund Severn (Symphonic Poem, *Lancelot and Elaine*, *Abelard and Eloise*, Overture, *The Tempest*), Frederick Stock (Symphonies, Symphonic Poem, *Life*, Overtures, *Life's Springtime*, *To a Romantic Comedy*, and *Nature*), Sigismond Stojowsky (Symphony, Suite), Gustav Strube (Symphonies, Symphonic Poems, *Longing*, *Fantastic Dance*, *Narcissus and Echo*, and *Lorelei*, Overtures, *Maid of Orleans*, *Puck*, and *Fantastic*).

QUESTIONS ON CHAPTER X

What is meant by the term "Symphony Orchestra"? By whom was its form standardized?
Name some modern composers of first importance for Orchestra.
What is the principal difference between a Band and Orchestra?
Into what three groups are the instruments of the Orchestra divided?
Name the instruments of each group.
What are the subdivisions of the Wind group?
Name the instruments of each subdivision.
Name the common instruments of Percussion.
How many performers are needed for a Symphony Orchestra?
What is the function of the Conductor?
Describe the Orchestral Score.
What is meant by the term "Choir" as applied to the Orchestra?
Who was responsible for the development of modern orchestration?
What instruments can play more than one tone at a time?
What is the object of the division of parts?
Describe the seating of the Orchestra. Is this seating invariable?
Describe the various instruments as seen from the audience.
What was the peculiarity of the old-time Brass instruments, such as the Trumpet?
What is a Symphony? What is meant by the term "Pure Music?"
Describe the Overture. What are the two kinds usually met with? Give examples of each kind.
What is the Orchestral Suite? Give an example.
What is the Symphonic Poem? Who perfected the form? Name some Composers of Symphonic Poems.
How many Symphonies did Haydn write? Give the names of some of them.
Describe the *Military Symphony*. How many movements has Haydn's *Symphony in B-flat?* Describe the *Minuet* and the *Finale*.
How many Symphonies did Mozart write? What great feat of composition did he perform in 1788?

Describe Mozart's *Symphony in E-flat.* Which was his greatest *Symphony?* Describe the *Minuet.*

Describe Beethoven's Second Symphony. The Fifth. The Seventh. The Eighth. How many Symphonies did Beethoven write?

Describe the *Leonore Overture No. 3.*

Describe von Weber's *Overture to Euryanthe.*

Describe Schubert's *Unfinished Symphony;* also the *Tenth.*

Give a description of Schumann's *Manfred Overture.*

What is the peculiarity of the Symphonic Poem? What its weakness?

Describe Liszt's *Les Préludes.*

Tell what you know about Wagner's *Tannhäuser Overture.*

Describe the first two movements of Franck's *D-minor Symphony.*

How is Brahms regarded as a Symphonic Composer? How old was he when his *First Symphony* appeared? By what name is it often called?

Describe its second and third movements. Tell about the first movement of the *Second Symphony.* The *Academic Festival Overture.*

Describe Tschaikowsky's *Fifth Symphony.* Which is his best-known Symphony?

Describe Dvořák's Symphony, *From the New World.* What did he try to prove in composing this work?

Tell what you know about *Till Eulenspiegel's Merry Pranks.*

Give one example or more of each type of composition for each composer on the list of Orchestral Masterworks.

Look up in your Biographical Dictionary who these men were and why they and not some others are on this list.

Give the names of at least half a dozen great Composers for Orchestra who have no works listed. Find out who they were or are.

Name at least five American and two "adopted" American Orchestral Composers.

Can you remember the names of any compositions for Orchestra by any American composer that you have ever heard? What are they?

CHAPTER XI

Oratorio and Cantata

Far back in the Middle Ages, it was customary to teach moral and religious truth through the medium of dramatic representation, sometimes accompanied by music. About the same time that Opera was born, approximately 1600 A.D., Oratorio as we know it also came into existence. Its name, we are told, arose from the fact that the first compositions of the type were performed in the *Oratory* of a certain Roman church. At first Oratorio, like Opera, was produced with scenery, costumes and action; but after its migration to and adoption in Germany, these dramatic features were dropped, and the present type of Concert or Ecclesiastical performance became established.

Beginnings of Oratorio

The modern Oratorio is a composition in large form and in the "grand style," on a religious or ethical subject, enlisting the services of Chorus, Orchestra and Soloists. Sometimes the Orchestra may be supplanted by the Organ, and occasionally soloists may be omitted; but without the Chorus it is not Oratorio. The Oratorio is the highest form of Choral composition, as the Symphony is the highest form for Orchestra. Very occasionally, as in Mendelssohn's *Hymn of Praise*, the Symphony and the Chorus are combined in one work. From the present-day point of view, a *Cantata* is a composition in the same general style as the Oratorio, but shorter and perhaps less elaborate, or written to a secular, instead of a religious or ethical text.

What is Oratorio? Cantata?

While the Oratorio was originally an Italian form, it was soon taken over by the Germans, Schütz (born 1585, just a century before Bach and Händel) being one of the earliest German composers of eminence in this field. Bach

and Händel wrote their greatest works in the Oratorio (or Cantata) form, and, in fact, reached the pinnacle of its development to date, though many compositions worthy to stand with theirs have been written since. Since Bach and Händel represent the highest development of the *Polyphonic* style, their compositions are, naturally, of that type. That is, in their works there is an *interweaving* of voices, each of which is an independent melody, the whole forming a rich texture harmonically as well as melodically. Their compositions have the same charm and beauty that are to be found in the wonderful tapestries which come down to us from the days when artists still had time to seek after perfection.

Early Oratorio. Polyphonic Style

With Haydn a new style came into prominence in which *one principal melody* stands out, the other voices serving in the main as accompaniment. This is known as the Homophonic (or Monophonic) style and is more or less characteristic of all music for the past two hundred years. After Haydn, Beethoven and Spohr appear in the Oratorio field, and after them the greatest Oratorio composer of the nineteenth century, Mendelssohn. Mendelssohn was responsible, too, for the revival of the forgotten works of Bach, who was his model in some measure in his own Oratorios. For instance, he employed the *Chorale*, or Congregational Hymn, to be sung *by the congregation* as an integral part of the Oratorio, much as Bach had done before him.

Haydn to Mendelssohn. Homophonic Style

After Mendelssohn, the greatest names in the domain of Oratorio are César Franck, the Belgian-Frenchman, Johannes Brahms, the German (both of a former generation), and Edward Elgar, the Englishman, still living and in his prime. Interestingly enough, the greatest enthusiasm for Oratorio passed, in the nineteenth century,

Modern Oratorio

to the English-speaking peoples, especially those of Great Britain and her colonies; so that to-day in England and Wales, in Canada and the United States, the Oratorio and Choral-singing, especially by Mixed Chorus, are more popular than anywhere else. Great choruses exist in every civilized country, and great composers produce Oratorios and Cantatas, but it is fair to say that *popular* interest in these forms is greatest in the English-speaking nations.

How to Appreciate Oratorio

To get a really good idea of what an Oratorio is like, it is almost necessary to hear it performed by Chorus and Orchestra, assisted by the necessary soloists. Since this is not always possible, the next best thing is to hear (or help to sing) selected numbers as they are frequently given by choirs and school-choruses, usually with piano or organ accompaniment. The talking-machines have some excellent records of solos or combinations of solo voices, also occasional choral numbers, such as the "Hallelujah Chorus" from *The Messiah*, but the scope of the talking-machine in this direction is decidedly limited.

Oratorio as a Home-Talent Activity

No musical activity is more to be encouraged than the study and performance of oratorios or shorter choral works by school- or college- or local choruses accompanied, wherever possible, by orchestra, also composed of home-talent if available, and assisted by home-talent soloists. No doubt the sensitive ears of the highly trained musician might be offended by some things that they might hear in such performances, but the intimate, first-hand knowledge of the masterpieces which the performers derive in such a project is of incalculable benefit to the community in many ways and will do more than almost any other known factor to bring about an intelligent love of good music.

The Master-Oratorios

A short list of the greatest Oratorios would read something like this:

Bach: *St. Matthew Passion.*
Händel: *The Messiah.*
Haydn: *The Creation.*
Mendelssohn: *Elijah* or *St. Paul.*
Franck: *The Beatitudes.*
Brahms: *The German Requiem.*
Elgar: *The Dream of Gerontius.*

Popularity Not Always a Proper Test

The above is more or less chronological and might easily be extended, especially from the works of the composers mentioned. Certain popular works, such as Rossini's *Stabat Mater*, might receive more votes in a popular ballot than most of those listed; but musically they would not rank so high, though undeniably of great merit.

Händel, Georg Frideric (1685–1759)

The Messiah.

The Messiah is generally considered the greatest of all Oratorios, its only rival being *The Passion According to St. Matthew*, by Bach. *The Messiah* is a prodigious work, comprising fifty-seven numbers, divided into three parts which are devoted respectively to (1) the Nativity and Prophecy, (2) the Passion and Triumph, and (3) the Second Coming and Judgment. There are two orchestral numbers, the *Overture* and the *Pastoral Symphony*, the second of which is justly popular. The remaining numbers are assigned to the customary quartette of soloists and the chorus. The writing is, most of it, in the Polyphonic style, but there are numerous passages of beauty and power in which the simpler harmonic structure of later times was foreshadowed.

Its Composition and Production

The great masterpiece was first produced in Dublin, Ireland, on April 13th, 1742, for the benefit of the Society for Relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, and was thereafter annually performed by Händel in London for the benefit of charity. Later, in 1789, Mozart wrote additional orchestral parts which have ever since been regarded as an integral part of the work. An item of great interest in connection with *The Messiah* is the fact that it was written in the incredibly short period of *twenty-four days*—begun August 22, 1741, and finished September 14—one of the most remarkable feats of the human intellect on record.

Seldom Given Entire

Since *The Messiah* is almost a household favorite in English-speaking countries, no attempt will be made in this study to consider in detail any of its numbers; but every person interested in music should make an effort to become personally acquainted with those numbers which are customarily performed. Owing to the great length of the oratorio, it is not usual to give it in full, but to omit, especially in the second and third parts, a considerable portion. *The Messiah,* while on the whole intensely dramatic and conceived with reference to definite development in its story, is nevertheless composed of a succession of separate numbers. This naturally breaks it up into a series of more or less detached episodes, each complete in itself, but each contributing its part to building up the total effect.

Part I

After the *Overture,* the tenor soloist sings the Recitative, "Comfort ye, my people," and the Air, "Every valley shall be exalted," the finest tenor numbers in the oratorio. The bass Recitative, "Thus saith the Lord," and Air, "But who may abide the day of His coming," also the alto Recitative, "Behold, a Virgin," and the alto Air with Chorus, "O, Thou that tellest good tidings," are justly popular. The stirring Chorus, "For unto us a Child is born" is followed by the *Pastoral Symphony,* which charmingly portrays the silent night with the shepherds guarding their flocks. A soprano Air, "Rejoice greatly," is followed by an alto Recitative, "Then shall the eyes of the blind be opened." Then comes the beautiful alto and soprano Duet, "He shall feed His flock" and "Come unto Him," perhaps the most beloved number of the Oratorio.

Part II

A Chorus, "Behold, the Lamb of God," intensely expressive, opens Part II, and is followed by the alto Air, "He was despised and rejected," only the first half of which is usually sung. The tragic story of the Passion and the Great Triumph which grew out of it are developed in Part II through twenty-three numbers, culminating in the magnificent "Hallelujah Chorus" with which Part II ends. At the first London performance of *The Messiah,* when this Chorus burst upon the ears of the audience, the King, who was present, was so thrilled that he rose and remained standing to its end. The audience naturally followed the royal example; and, ever since it has been customary for audiences everywhere to rise and remain standing throughout the "Hallelujah Chorus."

Part III

Often Part III is entirely omitted except for its first number, the great soprano Air, "I know that my Redeemer liveth" and the brilliant bass Air, "The trumpet shall sound," which, in that case, are sung before the "Hallelujah Chorus." There are, however, several other effective numbers in Part III, especially the last two Choruses, "Worthy is the Lamb that was slain," and the "Amen Chorus," which, while less familiar than the "Hallelujah," are, from the standpoint of the text, really better fitted to serve as the Finale of the Oratorio, as was the original intention. The "Amen" is a remarkable example of fugal writing. Its vigorous theme, announced by the basses, works up to climax after climax, as though the hosts of earth and heaven were uniting to sing the glory of the Messiah. In the development of the fugue, after two short interludes, is introduced a *Stretta* which is one of the finest examples of its kind in existence. The composer, with the ingenuity of genius, introduces the theme and its answers, time after time, each coming only a beat after its predecessor, instead of following at an interval of four measures, as in its first announcement. The tonal web is extremely closely knit, yet the design is never blurred, nor the harmonic scheme obscured. Händel here showed conclusively his consummate mastery of the technique of composition, as he had in the "Hallelujah Chorus" exhibited perhaps the most exalted inspiration that has ever expressed itself in choral form.

Bach, Johann Sebastian (1685–1750)

Sleepers, Wake, a Voice is Calling (Bach-Gesellschaft, No. 140).

Bach wrote in all five complete sets of Cantatas for every Sunday and Feast-Day of the year, besides a number of others, making a total of nearly three hundred. The central idea in them was the use of the Congregational Hymn, or *Chorale*, as an essential part of the Cantata, so that the congregation, as well as the choir, could take an active part in the performance. Many of the Cantatas are not available in English.

Structure

The Hymn of Dr. Philipp Nicolai furnished the basis of the composition. The Cantata is divided into three parts, corresponding to the three stanzas of the Hymn. It calls for Soprano, Tenor and Bass soloists and Chorus, Orchestra and Organ. After a short instrumental introduction, the melody of the Chorale is given out by the sopranos of the chorus with the other parts in counterpoint. Short instrumental interludes separate the lines of

stanzas. After a tenor recitative, "He comes, the Bridegroom comes," a Soprano and Bass duet, "I seek Thee, my Life," is developed at considerable length. The second stanza of the Chorale is sung by the tenors in unison against a very interesting accompaniment which is, to all intents and purposes, an independent composition. This Chorale is the one which was arranged by Bach himself as an organ solo and was studied in detail in Chapter VIII. A bass recitative, "Come, enter in with me," is followed by another soprano and bass duet, "My Friend is mine," of a bright and joyous character. After this the longest number of the Cantata, the third stanza of the Chorale, is sung by the chorus and congregation in simple but rich harmonic structure. While this composition is short and cannot properly be classed among the Oratorios, it is in the true oratorio style and worthy a place among the larger works.

Haydn, Franz Josef (1732–1809)

The Creation.

Haydn was already an old man when he wrote the composition which may properly be regarded as his masterpiece. The poem was an arrangement from Milton's "Paradise Lost" which had been completed before Händel's death but never used. Salomon, the London *impresario* who did so much to stimulate Haydn to his greatest works, gave it to him shortly before his departure from London. When back in Vienna, Haydn's friend, Van Swieten, suggested his writing an Oratorio, and translated and altered the text to suit Haydn's ideas. A group of noblemen guaranteed the expenses of performance, so Haydn set to work with greatest enthusiasm. The oratorio was first given in private at the Schwarzenberg Palace, April 29 and 30, 1798, and in public on March 19, 1799, at the National Theatre. Its success was extraordinary and soon became world-wide.

Structure

The Creation is in three parts and consists of thirty-three numbers, or, counting two alternative numbers which are often omitted, thirty-five. In place of an Overture is a *Representation of Chaos* for orchestra, an example of early Programme-Music and the first of several such examples in the Oratorio. Five characters appear: Gabriel, Uriel and Raphael (angels), and Adam and Eve. However, only three soloists are necessary, Soprano, Tenor and Bass, since the parts of both Gabriel and Eve are sung by the Soprano, and both Raphael and Adam by the Bass. The work is characterized by naïve freshness and spontaneity and almost childlike simplicity. There is considerable attempt at dramatic

writing and much imitation of the sights and sounds which are described. Examples of the latter tendency are numerous but are most in evidence in the opening chorus, in the bass recitative, No. 4, "And God made the firmament," and the Air, No. 7, "Rolling in foaming billows," and particularly in the bass recitative, No. 22.

The Most Familiar Numbers

Certain numbers stand out because of their familiarity, notably the soprano air, "With verdure clad," from Part I; the tenor air, "In native worth," from Part II; and the brilliant chorus and trio, "The Heavens are telling," closing Part I. As in *The Messiah*, certain numbers toward the end of the oratorio are often omitted in performance. There is much interesting writing for orchestra, one of the choicest bits being the introduction to Part III, a description of *Morning*. The oratorio is not of excessive length, so it may be given comfortably in an evening without omissions. While not attaining the sublime heights or the depths of tragedy which mark some of the other oratorios, the music of *The Creation* is without a peer for sheer beauty and melodiousness. Old man that he was, Haydn had not yet lost the joy in living that made him so healthy an influence in music. *The Creation* is bubbling over with *tunes* that fit the old-fashioned words perfectly. It is a great art-work, created before composers had become laden down with the sorrows of the world. It is filled with the spirit of Eternal Youth, the Epitome of the Spirit of the Springtime of Creation.

Mendelssohn-Bartholdy, Felix (1809–1847)

Elijah, Op. 70.

Elijah is Mendelssohn's second oratorio, the first, *St. Paul*, having been produced in 1836. *Elijah* was evidently begun a short time after the production of *St. Paul*, but was not performed until August 24, 1846, in Birmingham, England. After the first performance, Mendelssohn rewrote considerable portions of the oratorio before it was published in the form in which we now have it.

The Story

The story is concerned with the highly dramatic episode, as related in the First Book of Kings, in which Elijah, the great prophet of Jehovah, challenges the priests of the god Baal to a test of the power of their respective deities. He brings a drought of three years upon the erring Children of Israel and, after giving the priests of Baal every opportunity to break the spell, by appeals to their god, his prayers bring the desired rain, and the discomfited

priests are put to the sword. The narrative is amplified by additional selections from the Old Testament. The characters are *Elijah* (Bass), *Obadiah*, his servant (Tenor), an *Angel* (Alto), a *Widow* (Soprano), *King Ahab* (Tenor), a *Youth* (Soprano), *Queen Jezebel* (Alto), and the Chorus representing in turn the People, the Priests of Baal, Angels, etc. As will be seen, the usual solo quartette is sufficient to carry all the solo parts.

Structure

The oratorio is in two parts, the first having to do with the trial of strength between Elijah and the priests and the discomfiture of the latter. The second deals with Elijah's flight into the wilderness to escape the wrath of the Israelitish rulers, Ahab and Jezebel, and his triumph and ascent to Heaven in a chariot of fire. Part I consists of an introduction (a Bass recitative) and an overture, followed by twenty numbers. Part II has twenty-three numbers, making a total for the oratorio of forty-five. The oratorio is conceived in a highly dramatic style throughout, so much so that the question has often been raised whether it would be not more effective performed in the operatic manner.

Important Numbers

The opening number is a short bass recitative in which Elijah announces to the people, "There shall not be dew nor rain these years, but according to my word." Then follows the overture, the only instrumental number, a stirring dramatic movement, built upon an ominous four-measure theme. The Chorus plays an important part in working up the story, and there is a great variety of styles in the different choral numbers, an Oriental coloring, in minor, predominating in Part I, especially where the chorus represents the People or the Priests of Baal. Like his great model, Bach, Mendelssohn uses the *Chorale* with fine effect; see, for example, No. 15, "Cast thy burden upon the Lord." The oratorio is replete with selections worth quoting, but only the more familiar will be listed, in order. They are, in Part I, No. 3, tenor recitative, "Ye people, rend your hearts," and No. 4, tenor air, "If with all your hearts"; No. 14, recitative and air, bass, "Draw near, all ye people" and "Lord God of Abraham"; and No. 20, chorus, "Thanks be to God." In Part II, the opening soprano air, No. 21, "Hear ye, Israel," the bass air, No. 26, "It is enough," the women's chorus, No. 28, "Lift thine eyes," and the mixed chorus, No. 29, "He, watching over Israel," the alto air, No. 31, "O rest in the Lord," the very interesting chorus, No. 34 (describing how the wind, the earthquake and the fire passed by and the Lord was not

in them, but in the still, small voice), the bass arioso, No. 37, "For the mountains shall depart," the tenor aria, No. 39, "Then shall the righteous shine forth," the quartette, No. 42, "O come, every one that thirsteth," and the brilliant closing chorus, No. 43, "And then shall your light break forth."

Brahms, Johannes (1833–1897)

German Requiem.

Except in the field of opera and music-drama, Brahms, the greatest German composer since Beethoven, wrote a number of masterpieces, but the greatest of them all is his *German Requiem*, produced in Bremen Cathedral on Good Friday, April 10th, 1868. The work was inspired by the death of his mother, in 1866, and has nothing in common with the liturgical Requiems. Rather, it is a Song of Consolation for the mourner, having to do with Death and Eternity, it is true, but closing with a Song of Victory over Death and the Grave. At the time of its first performance, the fifth number, for soprano and chorus, had not been written, but was added in time for publication.

Description

There are in all seven numbers: two baritone solos with chorus, a soprano solo with chorus, and four separate choruses. The large part which the chorus plays will be observed at once. The opening chorus, "Blessed are they that mourn," is noticeable for the richness of its accompaniment. The second number is a solemn Funeral March for chorus in 3-4 rhythm on the text "Behold, all flesh is as grass," closing with a fugue on the words "The redeemed of the Lord shall return again." No. 3, "Lord, make me to know the measure of my days," is a baritone solo followed by two choral fugues. No. 4, a chorus, "How lovely is Thy dwelling-place," is a melodious slow movement. No. 5, for soprano solo and chorus, on the text "As one whom his own mother comforteth," shows forth Brahms the great Song-writer. In No. 6, for chorus with baritone solo responses, "Here on earth we have no abiding place," comes the climax of the oratorio in a brilliant double-fugue on the words "Lord, Thou art worthy." The last number, "Blessed are the dead which die in the Lord," closes the work in a gentle but deeply serious strain.

Choral Masterpieces

In addition to the short list of the greatest masterpieces of Choral Literature previously noted, there is a

goodly number of compositions, some of them scarcely inferior in any respect to those mentioned, while others, though they do not reach the superlative heights of the greatest, may well be included in any enumeration of Choral Masterpieces, using the term in its inclusive sense. The list which follows is chronological, in that the composers are listed in the order of their birth. For convenience they might be grouped thus: (a) Those before Beethoven, (b) those from Beethoven through Brahms, inclusive, and (c) those since Brahms. This grouping will be followed in the list below, which includes compositions to both sacred and secular texts and shorter cantatas as well as the longer oratorios:

(*a*) Those before Beethoven.
Palestrina: *Mass of Pope Marcellus* (Voices only).
Schütz: *The Seven Last Words of Christ.*
The Resurrection of Christ.
Bach: *Christmas Oratorio.*
B-minor Mass.
Magnificat.
Passion according to St. John.
Händel: *Samson.*
Saul.
Joshua.
Judas Maccabæus.
Israel in Egypt.
Haydn: *The Seasons.*

(*b*) Those from Beethoven to Brahms, inclusive.
Beethoven: *Christ on the Mount of Olives.*
Missa Solemnis in D (Solemn Mass).
Mass in C.
Spohr: *The Last Judgment.*
Schubert: *Miriam's Song of Triumph.*
Berlioz: *Enfance du Christ.*
Requiem.
Te Deum.
Mendelssohn: *Forty-Second Psalm.*
Ninety-Fifth Psalm.
The First Walpurgis Night.
Athalie.
Schumann: *Paradise and the Peri.*
Scenes from Faust.

Liszt: *Legend of St. Elizabeth.*
Thirteenth Psalm.
Missa Solemnis (Solemn Mass).
Bells of Strassburg.
Verdi: *Manzoni Requiem.*
Bennett: *Woman of Samaria.*
Gade: *The Crusaders.*
Erl-King's Daughter.
Gounod: *Redemption.*
Franck: *Ruth.*
Redemption.
Tower of Babel.
Rubinstein: *Tower of Babel.*
Brahms: *Triumph Song.*
Song of Fate.
Rinaldo.
Nänie.

(*c*) Those since Brahms.
Saint-Saëns: *Samson and Delilah* (also given as an opera).
The Deluge.
Christmas Oratorio.
One-Hundred-and-Fiftieth Psalm.
Gaul: *The Holy City.*
Ruth.
Joan of Arc.
Dubois: *Seven Last Words.*
Paradise Lost.
Jensen: *Feast of Adonis.*
Bruch: *Arminius.*
Odysseus.
Cross of Fire.
Easter Cantata.
Lay of the Bell.
Fair Ellen.
Rheinberger: *Christoforus.*
Clarice of Eberstein.
Daughter of Jairus.
Dvořák: *Stabat Mater.*
St. Ludmilla.
Barnby: *Rebekah.*
Stainer: *Daughter of Jairus.*
Crucifixion.
Sullivan: *Light of the World.*
Martyr of Antioch.
Golden Legend.
Prodigal Son

Massenet: *Mary Magdalene.*
Fauré: *Birth of Venus.*
d'Indy: *Mystery of St. Christopher.*
Cowen: *Rose Maiden.*
Elgar: *Light of Life.*
The Apostles.
The Kingdom.
King Olaf.
Caractacus.
Pierné: *The Children's Crusade.*
Schumann, George: *Ruth.*
Perosi: *The Passion of Christ* (Three parts).
Coleridge-Taylor: *Song of Hiawatha* (Three parts).
A Tale of Old Japan.
Wolf-Ferrari: *The New Life.*

Americans:

Buck: *The Christian Year* (Five parts).
Golden Legend.
Light of Asia.
Legend of Don Munio.
Parker: *Hora Novissima.*
Legend of St. Christopher.
Morwen and the Grail.
Busch: *Four Winds.*
Noble: *Gloria Domini.*
Edgar Stillman Kelley: *Pilgrim's Progress.*
Henry Hadley: *Music, an Ode.*
Resurgam.
Merlin and Vivian.

Lesser American Choral Composers

Americans have always had a special fondness for choral works to sacred texts. Hymns and anthems, cantatas and oratorios, have occupied a position peculiarly their own. For this reason, the production of choral compositions has been considerable. The quality, however, has been uneven, in large part lacking in distinction, suited rather to a fairly crude popular taste than to compete with the best that Europe has had to offer. In spite of this handicap, some excellent works have appeared in America, few of them, perhaps, of the scope of oratorio; most of them more properly designated as cantatas.

Not including composers purely for the Church Service, the more important would be (omitting those previously referred to): F. F. Bullard, Frederic Grant Gleason (*God our Deliverer, The Culprit Fay, Psalm 67*), W. W. Gilchrist (*Psalms 46 and 90, Christmas Oratorio, The Rose, Easter Idyl*), Homer Norris (*St. John the Baptist* and *Nain*), Gerrit Smith (*King David*), George Whiting (*Tale of the Viking, Dream-Pictures, March of the Monks of Bangor, Midnight, Henry of Navarre, Te Deum*), all deceased. Among the living: Franz Bornschein (*Onawa* and *The Djinns*), John Hyatt Brewer (*Lord of the Dunderberg*), Howard Brockway (*Sir Olaf*), C. W. Cadman (*Vision of Sir Launfal*), G. W. Chadwick (*The Viking's Last Voyage, Dedication Ode, Pilgrim's Hymn, Lovely Rosabelle, Phœnix Expirans, Lochinvar*), R. G. Cole (*The Broken Troth, The Rock of Liberty*), F. S. Converse (*Job, The Peace-Pipe, Laudate Dominum*), C. W. Coombs, Clifford Demarest, Arthur Foote (*Farewell of Hiawatha, Wreck of the Hesperus, The Skeleton in Armor*), J. W. Goodrich (*Ave Maria, Requiem*), L. R. Lewis (*The Consolation of Music*), P. C. Lutkin (*Te Deum, Magnificat, Psalms 51* and *137*), Arthur Nevin (*The Djinns* and *Roland*), J. H. Rogers (*The Man of Nazareth, The New Life*), Bertram Shapleigh (*The Raven, Dance of the Dervishes, The Fir-Tree and the Brook, Tale of the Dismal Swamp, Vedic Hymn*), H. R. Shelley (*Inheritance Divine, Vexilla Regis, Death and Life, Lochinvar's Ride*), C. S. Skilton (*The Witch's Daughter* and *Ballad of Carmilhan*), D. S. Smith (*Commencement Ode, Fallen Star, The Djinns, Rhapsody of St. Bernard*), A. A. Stanley (*City of Freedom, Psalm of Victory, Laus Deo*), Deems Taylor (*Chambered Nautilus, The Highwayman*), H. B. Vincent (*The Prodigal Son*), Frank Ward (*Savior of the World, Divine Birth*), Harriet Ware (*Sir Oluf, Undine*), T. C. Whitmer (*Elegiac Rhapsody, Psalm 84*), R. H. Woodman (*Ode to Music*). The foreign-born list would be something like this: W. H. Berwald (*Seven Last Words*), Leopold Damrosch (*Ruth and Naomi, Sulamith*), Giuseppe Ferrata (*Requiem,*

Dies Iræ, Choral Symphony), Paolo Gallico (*The Apocalypse*), F. F. Harker, William Lester, H. A. Matthews (*The Life Everlasting, The Conversion, Story of Christmas, Triumph of the Cross, City of God, Song of the Silent Land*), J. S. Matthews (*The Paschal Victor, The Eve of Grace, The Way of Life*), Eduardo Marzo (*Te Deum, Psalms*), Daniel Protheroe (*St. Peter, A Song of Hope, Story of Bethlehem, Lady Fair*), Cornelius Rybner, Gustav Strube (*Hymn to Eros, Rhapsody*), and Max Vogrich (*The Captivity, The Diver, The Young King and the Shepherdess*).

QUESTIONS ON CHAPTER XI

When did Oratorio come into existence? From what did it develop?

How did its first performances differ from those of to-day?

What is Oratorio? Cantata?

What resources does Oratorio require for its performance? Cantata?

Name the early German Composers of Oratorio.

What is the Polyphonic style? The Homophonic? Who developed the latter?

What great service did Mendelssohn perform for Bach's works?

Name the greatest modern Oratorio Composers.

How has Oratorio developed recently?

How can Oratorio best be studied to appreciate it?

Discuss Oratorio as a "Home-talent" activity.

Name the Master-Oratorios. Name one which is popular but not of first rank.

Describe *The Messiah.* Tell the unusual incidents about its creation and the circumstances of its production. Mention at least one number in each part.

How many Cantatas did Bach write? What was their central structural idea? Give the data about *Sleepers, Wake.*

How did *The Creation* come into being? Tell about its performance. Describe its structure and give titles of its most important numbers.

Give an account of the composition and performance of *Elijah.* Tell its story, its structure, and name the important numbers.

Tell about the composition and performance of the *German Requiem.* Describe it, telling about its leading numbers.

Name at least five Composers in each of the three groups, under the list of Choral Masterpieces, with the title of at least one composition by each Composer named. How many of the compositions listed have you ever heard? In the performance of how many have you ever assisted? Name all the American Composers included, and their compositions.

How is Choral music regarded in America?

Name five from the group of lesser American Choral Composers, besides two of foreign birth.

Do you happen to know any compositions by any of the American Composers? Have you ever helped perform any?

Could you add any names to the list, either of Master-Composers or of Americans?

CHAPTER XII

Opera

Opera is *Drama with music*, music-drama, as Wagner called it, and, in its more highly developed forms, dispenses entirely with the spoken word, all dialogue being sung, or declaimed in a singing voice. Like Oratorio, its twin, it dates back to about the year 1600 and is of Italian origin. To this day, popular interest in Opera is probably greater in Italy than anywhere else.

What is Opera?

Opera is of many kinds, but what is generally included in the term—what is performed in the more exclusive type of Opera-House—is usually spoken of as "Grand" Opera and has reference to a particular style which was very popular during the nineteenth century, before Wagner's Music-Dramas supplanted it. Meyerbeer was the particular shining light of the Grand-Opera style, and Rossini exemplified the Italian phase of it. However, it is not the intention here to indulge in hair-splitting or fine distinctions, so, for the purposes of this study, the term "Opera" will be used to include all those dramatic works of the great composers which find a place in the repertoire of such opera-houses as the Metropolitan or the better grades of European houses. This may include compositions dating from Gluck or Mozart or some of the eighteenth-century Frenchmen, through the brilliant galaxy of men of all races in the nineteenth and twentieth centuries who have found inspiration in widely varied episodes of history, mythology or literature, and have expressed themselves in the greatest variety of musical styles. Music-drama, like the spoken drama, is, fortunately, not of one age or race, but finds new voices in new tongues and new modes of expression to match the changing times.

Grand Opera

Though Opera is essentially "drama with music," the temptation has ever been to magnify the music at the

expense of the drama. So, from time to time, Opera has become less dramatic, because musical numbers have been allowed to grow beyond their proper proportions and so to retard or distort the dramatic development. Or, as is still the case in *Light Opera* (Operetta), musical numbers were sometimes introduced which had no real organic connection with the story, but were included simply because they were attractive *musically* or gave some particular singer a fine opportunity to be heard to advantage. Similarly, fashion decreed for a time in Paris that there must at a certain stage in the performance be a Ballet, no matter whether or not there was any reason for a Ballet or whether it contributed in any way to the telling of the story. Wagner's unfortunate experience with *Tannhäuser* illustrates the effect of this abuse, which had become so deeply rooted in the world's greatest opera-house as well-nigh to ruin the success of a masterpiece.

Abuses in Opera

Two names stand out most prominently as reformers in opera, who, a century apart, appeared to lead opera back to its true function as music-drama. The first was Gluck, born 1714, the second was Wagner, born 1813. Both appeared when the demands of singers for compositions that would show off the beauties of their voices and their technical equipment had resulted in a highly artificial style of opera, often with little or no plot, and with no regard to the logical progress of such shreds of plot as there were. Gluck's works, great as they are, have been largely abandoned (except in Paris, where he worked out his ideas to their fullest expression). It is enough to name them, though a few numbers still appear on concert-programmes. The most important are, *Alceste*, *Orpheus*, *Iphigenia*, and *Armida*.

Gluck and His Reforms

With Wagner it is a different story, for his works are still the most outstanding numbers in the operatic

repertoire. Those which appear most frequently, perhaps, are his earlier works, *Tannhäuser* and *Lohengrin*, but his great comic opera, *The Mastersingers*, and what is by many regarded as his masterpiece, *Tristan and Isolde*, are also frequently heard. Where the equipment in singers, orchestra and stage-accessories is available, his monumental Tetralogy (a sequence consisting of four dramas, all dealing with episodes of the same story), *The Nibelung's Ring*, is produced at intervals, as well as his last, much-discussed, *Parsifal*. The four dramas which make up the "Ring" are *The Rhinegold*, *The Valkyrs* (*Die Walküre*), *Siegfried*, and *The Twilight of the Gods*. While Gluck went back almost entirely to Greek mythology for his stories, Wagner turned to the great myths of the North, the Folk-lore of the Teutonic and Scandinavian peoples, thereby making of the dramas genuinely German art-works.

Wagner's Operas

This is not the place to enter into technical discussions, yet brief mention must be made of certain of Wagner's contributions to the development of opera which caused the music to support and illustrate the drama as never before. In the first place, beginning with *Lohengrin* and carried out more fully in *The Ring*, he abandoned the practice of dividing the opera into *separate musical numbers*, adhering to the *dramatic* division into Acts and Scenes, striving so far as possible to make the music within the Scene continuous, without unnecessary full stops. In the next place, he devised certain "musical labels," known as *Leitmotive* (leading-motives), which, whenever they appear, serve to call definite attention to a certain person or thing or episode. These *Leitmotive* are to some extent arbitrary in their musical make-up, yet they succeed in a remarkable fashion in hitting off the persons to whom they belong. Third, in order to make the dramatic action as realistic as possible, Wagner abandoned the old practice of writing Arias or

Wagner's Reforms

other set pieces for his characters. Instead, he developed a type of *musical declamation* (Recitative) for them and left the *musical* development largely to the orchestra. In this regard he followed the principle of the ancient Greek drama in which the Chorus acted as Narrator, telling the story, while the actors acted out the particular episodes. In all the Wagner music-dramas, the orchestra carries on a continuous narrative, made up of a wonderfully ingenious interweaving of the various *Leitmotive*, while the actors on the stage declaim and act the episodes of the drama which the orchestra is unfolding. While this system has certain drawbacks, it has done wonders for music-drama in the past half-century or more and has, in fact, vitally influenced all types of music in the direction of greater realism and perhaps sincerity.

Changing Operatic Styles

What has just been said is not to be understood as indicating that there has been no worth-while opera written except by Gluck and Wagner and their disciples. On the contrary, many of the operas which are most widely popular belong to the class which the strict Wagnerites severely condemn—that is, they are music first and drama secondarily. True, the greatest operas, no matter of what era, *combine* music and drama in a more or less successful fashion. Besides, fashions in drama and music have changed much as have fashions in clothes or social usages; for, when all is said and done, art reflects the life of the period in which it was created. So since Gluck there have been many successful opera-composers and many successful, not to say great, operas, some of which, without sacrificing the drama too much, have been great music, and some, without doing too serious violence to the music, have been great drama. Between the two kinds, the world is the richer for several dozens of compositions which are now numbered among the Masterpieces of Music.

Among the composers whose operatic works are most highly regarded are, of the past generations, Gluck,

Mozart, Rossini, Bellini, Donizetti, Meyerbeer, von Weber, Wagner, Gounod, Bizet, Verdi, Massenet, Humperdinck, Debussy, Moussorgsky, Leoncavallo and Puccini; and, among those living, Mascagni, Richard Strauss, Wolf-Ferrari, and a host of men of all nationalities who show promise but are still more or less in the experimental stage.

The Great Opera Composers

There is also a group of *Light Opera* (*Operetta*) composers, men of undoubted genius, to whom the tragic or serious style did not habitually appeal. Mozart wrote almost invariably in this vein, and his operas are among the finest examples in existence of high grade comedy wedded to exquisite music which "fits" perfectly. Rossini and Wagner, too, wrote each a masterpiece in the realm of comic opera. Such men as Offenbach, Johann Strauss, Sir Arthur Sullivan; the American, Reginald De Koven, and the Irish-American, Victor Herbert, attained a rank among the immortals in their line; while, of those living, Rudolf Friml, American by residence if not by birth, as well as several Europeans, have kept alive the traditions of *Light Opera*, which conforms in all respects to *Grand Opera* standards.

Light Opera (Operetta)

In the succeeding sketches, the stories of a few of the outstanding operas will be briefly outlined and the most important musical numbers named. In most cases the examples chosen are from the current American repertoire as represented by New York and Chicago performances.

Basis for Consideration

Mozart, Wolfgang Amadeus (1756–1791)

Don Giovanni

Don Giovanni—or Don Juan—was a young nobleman of a type most dangerous to the ladies. He loved fervently and often and without regard to social conventions. The *libretto* (or book of the words) was by Lorenzo da

Ponte, an Italian Jew, Court Poet in Vienna at the time, who spent many years of his later life in the United States; a picturesque character who might himself be the hero of an opera. *Don Giovanni*, written to an Italian text, is in two acts. It was first produced in Prague, October 29th, 1787. Its story runs thus:

Don Giovanni had committed a murder while trying to make love to *Donna Anna*, the murdered man's daughter, Donna Anna swears vengeance upon the murderer, whose identity is not known. Don Giovanni, his conscience untroubled, pursues his conquests, making love to noblewomen and serving-maids alike. He goes gaily on his way, by his wits finding ways out of critical situations. Finally Fate overtakes him in the person of the Ghost of the murdered *Commandant*. First the Ghost speaks from the Commandant's statue in the Cathedral Square, but the Don is unmoved. Instead, he invites the Ghost to a banquet at his Palace. The Ghost appears, and the guests flee in terror. Still the Don is not impressed until the Ghost seizes his hand and begins to sink with him through the floor. Flames appear on all sides, demons rise and make off with the Don, and his iniquitous career is ended.

Favorite Musical Selections

The most familiar musical numbers are, from Act I, the *Minuet*, "Nella bionda" (The Fair One), a mocking catalogue of the Don's conquests recited by *Leporello*, his servant, to *Donna Elvira*, one of his erstwhile sweethearts, "Là ci darem la mano" (Thy little hand), a duet between the Don and *Zerlina*, whom he is trying to win away from her peasant-lover, *Masetto*, and "Batti, batti, o bel Masetto" (Scold me, dear Masetto), in which Zerlina tries to make her peace with her offended lover. From Act II, the famous "Serenade" of Don Giovanni, "Deh vieni alla finestra" (Open thy window, love) and the Air, "Il mio tesoro" (Fly then, my love), sung by *Don Ottavio*, Don Giovanni's friend betrothed to Donna Anna.

Weber, Carl Maria von (1786–1826)

Oberon (or, "The Elf-King's Oath")

Oberon is based upon a French story, but was written for and produced in London, under von Weber's personal

direction. The libretto was by James Robinson Planché, and the opera was originally produced *in English* at the famous Covent Garden Theatre, April 12th, 1826. It has since been translated into German, French and Italian and is regarded as one of the finest examples of Romantic Opera in existence. Von Weber is generally spoken of as the founder of modern German Romantic Opera and is regarded as the direct forerunner of Wagner. He was a cousin by marriage of Mozart.

The Story

Oberon, the King of the Fairies, has quarrelled with his Queen, *Titania*, who has vowed never to be reconciled to him until he shall find for her two lovers constant to each other through trial and temptation. *Puck*, Oberon's trusted servant, finds a young knight, *Sir Huon*, who, having killed a son of Charlemagne, is condemned to journey to Bagdad and slay the person who sits at the left of Haroun al Raschid, the Caliph, and then claim Haroun's daughter *Rezia* as his wife. Oberon gives Huon a magic horn which will bring aid in time of need. Huon wins Rezia and they set out for home; but, to try them, Oberon wrecks their ship on a desert island, Rezia is carried away by pirates and Huon is left for dead on the beach. Fairies, however, carry Huon to the harem of the *Emir of Tunis*, into which Rezia had been sold by the pirates. Here he is seized and condemned to be burned to death, with Rezia; but he summons aid by means of his magic horn. Oberon and Titania appear and bear them away to the Court of Charlemagne, where Huon is pardoned, and the Fairy King and Queen are reconciled.

The Music

Von Weber was suffering with tuberculosis when he wrote and conducted this great work, and, after completing the twelve performances for which the contract called, he died before he could return to Germany to his family. Nevertheless, the music has all the freshness and imagination of a person in the full glow of youth. Indeed, in some respects it has never been surpassed and rarely equalled. There are two principal numbers which have become genuinely popular. The first is the *Overture*, one of the finest examples of Fairy-music ever

written, the only composition that may justly be classed with it being Mendelssohn's *Overture to a Midsummer Night's Dream.* The other number is Rezia's great solo, "Ocean, Thou mighty Monster," sung in the scene where the lovers are shipwrecked.

Rossini, Gioachino Antonio (1792–1868)

The Barber of Seville

This is perhaps the finest example of Opera Buffa, or light Comic Opera, in which the dialogue is carried on in recitative instead of being spoken. It is founded upon the same comedy, in three parts, by Beaumarchais which furnished the story for Mozart's "Marriage of Figaro." The *Barber of Seville* was first called "Almaviva," to distinguish it from another opera upon the same story by Paisiello, and was first performed in Rome, February 5th, 1816. It is remarkable in that it was written by Rossini in *fifteen days.* The libretto was not finished when he began composing the music, but was given to him, part by part, and he wrote the music as fast as he got the libretto.

The Story

The opera is in two acts and has to do with the love-affairs of *Count Almaviva.* He is anxious to wed *Rosina,* the ward of *Don Bartolo,* a bachelor who wants her for himself. *Figaro* is the village barber and busybody and general handy-man. He is prevailed upon by Almaviva to arrange a meeting for him with Rosina. The Count disguises himself as a dragoon and gains entrance to her house but is ejected. He returns, pretending to be a substitute for her music-teacher, *Don Basilio,* who, he says, is ill; but Don Basilio himself appears, so the Count beats a retreat, though not until he has arranged with Rosina for an elopement. Bartolo, in the meantime, arouses her jealousy by pretending that the Count is false; so she promises to marry Bartolo. But she will meet the Count as agreed and tell him what she thinks of him. The Count succeeds in convincing her of his faithfulness, and the two are married by a notary, just as Bartolo arrives with officers to arrest the Count.

The Musical Numbers

First among the musical numbers is the celebrated Aria of Figaro, "Largo al factotum" (Room for the factotum), a brilliant solo for baritone, in which the Barber tell what a wonderful fellow he is and how indispensable to everybody. Almost as popular is the soprano Aria, "Una voce poco fa" (A little voice I hear), which Rosina sings in the second scene of Act I, upon receiving a letter which the Count has succeeded in smuggling to her. The *Overture*, too, is interesting, as well as Don Basilio's Air, "La Calunnia" (Calumny's Whisper), Rosina's duet with Figaro, "Dunque io son" (What! I?), Bartolo's Air, "Manca un foglio" (Here's a leaf missing), and the Quartette, closing Act I, "Guarda Don Bartolo" (Look at Don Bartolo). In Act II, the duet between the Count and Bartolo, "Pace e gioia" (Heaven send you peace and joy), is the most important number, though in the Singing-lesson Scene it is customary to interpolate some brilliant number for Rosina.

Bellini, Vincenzo (1801–1835)

Norma

Another opera founded upon an old French story is *Norma*. The libretto is by Felice Romani, and the opera was first produced in Milan, December 26th, 1831. It is decidedly an old-fashioned opera and is seldom given in these days; yet it contains some of the most beautiful music of the period when melody reigned supreme, and is undeniably a masterpiece.

The Plot

The scene is laid in Gaul, shortly after the Roman conquest. *Norma* is a High-Priestess of the Druids who, though sworn to resist and expel the Romans, has secretly married *Pollione*, the Roman Proconsul. When the Druids declare war upon the Romans, she rebukes them and prays to the Moon to grant peace.

She discovers, however, that Pollione loves *Adalgisa*, and in her rage decides to kill her two children; but upon second thought resolves to give up her husband and children to Adalgisa and then sacrifice herself upon a funeral-pyre. Adalgisa endeavors to send Pollione back to Norma, but he refuses to go and attempts to seize Adalgisa against her will. Norma interferes and pleads with him, but he is obdurate. Thereupon Norma declares war upon Rome and denounces Pollione, but offers to save his life if he will leave the country. He refuses, and she, overcome by her love for him, confesses her own faithlessness to her vows and prepares to die as a traitor. Her sacrifice restores Pollione's love for her, and they ascend the funeral-pyre together. As the flames overcome them, they are declared purified from sin.

Chief Musical Numbers

Norma's Prayer to the Moon, in Act I, "Casta Diva" (Queen of Heaven) is perhaps the finest thing in the opera. The duet (Norma and Adalgisa), "Mira, O Norma (Hear me, Norma), in which Adalgisa dissuades her from her attempted sacrifice, is also a favorite. The *Overture* is a fine example of the operatic overture of the period.

Donizetti, Gaetano (1797–1848)

Lucia di Lammermoor

Sir Walter Scott's novel, "The Bride of Lammermoor," furnishes the basis for this, the greatest of Donizetti's operas. It is fitting that a Scottish story by a Scottish author should serve this purpose, for Donizetti was of Scottish descent. The libretto was by Salvator Cammerano; the first production at Naples, September 26th, 1835.

The Plot

The scene is laid in Scotland in the sixteenth century. *Lord Henry Ashton*, Lucy's brother, has arranged that she shall marry *Lord Arthur Bucklaw*, whose wealth will retrieve the shrunken family fortunes. Lucy, however, is in love with *Sir Edgar of Ravenswood*, Henry's enemy. Henry intercepts their letters and

substitutes a forged letter which convinces her that Edgar is false. Lucy then unwillingly consents to marry Arthur. The guests are assembled, the contract has just been signed, when Edgar appears and demands an explanation. Lucy admits having signed the contract, a duel is barely averted, and Edgar is driven from the castle. Under the strain Lucy's mind gives way, she kills her husband and shortly after dies. Overcome with grief, Edgar kills himself in the churchyard of Ravenswood, among the tombs of his ancestors.

The Music

Donizetti's operas are often described as "merely a string of beautiful melodies"; so it is not surprising that there is much attractive music in *Lucia*. There are, in particular, two outstanding numbers, the "Sextette" from Act II, Scene 2, and the "Mad Scene" from Act III, Scene 2. The "Sextette" occurs at the critical moment when, the contract having just been signed, Edgar appears to demand an explanation. While it is a most remarkable composition, from a strictly musical point of view, it is also remarkably powerful dramatically. The "Mad Scene" is sung by Lucia (Lucy) after having killed her husband. In her delirium she imagines one moment that she has been married to Edgar and the next is terrified to think that something has happened to separate them. Vocally it is most brilliant; dramatically it is not quite so successful. Yet, sung by a supreme vocalist who is not entirely devoid of dramatic ability, it is a thrilling composition.

Meyerbeer, Giacomo (1791–1864)

Les Huguenots (The Huguenots)

This opera, generally considered Meyerbeer's masterpiece, was first performed in Paris, at the Académie, February 29th, 1836. It is in five acts and really too long for a single evening, and is therefore usually shortened in America to four acts. The libretto is by Scribe and Deschamps. The opera is a spectacular entertainment,

as well as a collection of fine musical numbers, and is a great favorite.

The Plot and the Music

The story is laid in France, just before and during the Massacre of St. Bartholomew in 1572. *Raoul*, the hero, is a Protestant (Huguenot) gentleman and a leader of their cause. The *Count de Nevers* and the *Count de St. Bris* are Catholic noblemen and leaders. *Margaret de Valois*, who is to marry the King, Henry IV, attempts to reconcile the opposing parties. Raoul has rescued an unknown beauty from some drunken ruffians, and has fallen in love with her. She proves to be *Valentine*, the daughter of St. Bris and the betrothed of Nevers. At a gathering of Catholic noblemen, to which Raoul has been invited in the hope of composing the differences of the two parties, he sings of Valentine in a Romanza, "Più bianca" (Fairer than the lily). *Marcel*, his servant, who dislikes Catholics, pays his respects to them and to women as well in his celebrated Air, "Piff! Paff!" *Urbano*, a Page, enters with an important message for Raoul, and sings one of the most popular numbers in the opera, "Nobil Signori, salute!" (Noble Sirs, I salute you). The message is from the Queen, who is desirous that Raoul shall marry Valentine and in that way unite the warring factions, and she has sent for him to come to her castle. Valentine is presented to Raoul by her father, but Raoul had witnessed a secret visit which she paid to Nevers and which he misunderstood. Therefore he refuses to marry her. A dreadful scene follows. Raoul is challenged to a duel by St. Bris and arrested by the Queen. Valentine is overcome with shame and the Catholic party is furious. Valentine marries Nevers, but when she discovers a plot to assassinate Raoul, she seeks out Marcel, who warns his master. A general conflict is averted only by the arrival of the Queen, who explains to Raoul that Valentine's secret visit to Nevers had been to ask him to release her from her engagement to him so that she might marry Raoul. At the risk of his life, he makes his way to Nevers' castle to see Valentine again and arrives in her apartment just in time to hide behind a tapestry and overhear the plot which led to the Massacre. Nevers refuses to join the rest, breaks his sword and is led away by guards. The meeting ends with the famous, "Benediction of the Swords." Raoul desires to warn his friends, but Valentine, to save him, urges him to remain, telling him that she loves him. The great Duet, "Dillo ancor" (Speak those words again), follows. The signal sounds for the Massacre, and Raoul tries again to go to the aid of his people; but (in the American version) is shot by the mob while leaping from a window.

Wagner, Richard (1813–1883)

Lohengrin

While, to many music-lovers, *Tannhäuser* is the favorite among Wagner's works, being filled with music that has won universal esteem, first place should more properly be given to *Lohengrin*, both because in number of performances it heads the list, and because in it Wagner first deliberately embarks upon the new path which marked an epoch in the development of Music-Drama. Wagner, who was a literary man of ability, wrote his own librettos, seeking out the material and shaping it to suit his artistic theories. This, no doubt, accounts in part for the fine dramatic unity of his works. *Lohengrin* is in three acts and was first produced in Weimar by Liszt (Wagner's future father-in-law and warm admirer), August 28th, 1850.

The Story

The scene is laid in Brabant, near Antwerp, in the first half of the tenth century. The German King, *Henry the Fowler*, has come to enlist the aid of his Brabantian subjects in repelling an invasion of the Eastern portion of his domains by the Hungarians. He finds Brabant in disorder, for the Duke has lately died, and his young son *Godfrey*, heir to the throne, has disappeared. *Elsa*, Godfrey's sister, is accused by the Count of Brabant, *Frederick of Telramund*, who is next after her in succession to the Duchy, of having murdered Godfrey. He is aided and abetted by his wife, *Ortrud*, a descendant of the old heathen nobility who is covetous of Elsa's possessions. The King, following the custom of the time, decides that Elsa's guilt or innocence shall be put to the test of combat, so he directs the *Herald* to call for a Knight who will take up the sword for her. The astonished multitude beholds a Knight, in shining armor, approach in a boat drawn by a swan. He is *Lohengrin*, the son of Parsifal. In the ensuing duel, Frederick is vanquished, stripped of all his possessions, and sentenced to be banished. The betrothal of Elsa and her knight is announced, but not until she has promised that she will never ask him who he is or whence he came. However, Telramund and Ortrud first work upon her pity and then arouse her suspicions. The climax of the opera comes when, having broken her promise and insisted upon knowing his ancestry, Elsa saves Lohengrin's life by handing him

his sword when he is attacked in their wedding-chamber by a band of assassins led by Telramund. Frederick is killed and the others flee. The next morning the King and nobles await Lohengrin upon the river-bank. They are about to set off on their expedition against the Huns and expect him to accompany them. But Lohengrin, bringing to them the body of Telramund, tells of the attempt upon his life, announces who he is and explains that, since Elsa has broken her solemn promise, he is obliged by his vows to return to his home in Monsalvat. The *Swan* appears with the skiff, and Lohengrin makes his farewells. Ortrud, no longer able to contain herself, exults over Elsa in her grief, declaring that the Swan is none other than the missing Godfrey whom she (Ortrud) had transformed by witchcraft. Lohengrin removes the spell, and Godfrey rushes to his sister's arms as Lohengrin sails slowly away in his boat, drawn by the Dove of the Holy Grail.

The Music of "Lohengrin"

In *Lohengrin*, Wagner adopted several innovations. First, he eliminated the old-fashioned division into numbers and, instead, adopted the more logical arrangement in Acts and Scenes, in true dramatic fashion. Then he preceded each Act with an Orchestral Prelude, to prepare the minds of the listeners for what is to come. These Preludes are among the finest music in the opera and, especially those to the First and Third Acts, are much played as concert-numbers, In Act I, the outstanding musical selections are Elsa's "Dream," in which she described the coming of her Knight to save her; Lohengrin's Song, "Thanks to Thee, my trusty Swan"; and the King's "Prayer" before the duel. In the Second Act, an intensely dramatic scene is that in which Telramund and Ortrud upbraid each other for the failure of their plans and then scheme to bring about the breach between Elsa and Lohengrin. The Third Act opens with the very popular *Prelude* before mentioned, followed by the familiar, but none the less lovely "Bridal Chorus." There is also a beautiful Duet between the bride and bridegroom. After the attempt upon Lohengrin's life, and Elsa's broken promise, Lohengrin's *Narrative*, "In fernem Land" (In distant land) stands out. This, by the way, was the first scene composed by Wagner when he began

work upon the score, and contains all the most important themes in the opera.

Verdi, Giuseppe (1813–1901)

Aida

One of the most remarkable figures in the history of opera is Verdi. Beginning to compose at the time when Rossini and the melodists were in absolute possession of the operatic stage, he wrote his first successful operas in the style of the time. But as opera developed, he developed with it; and in his last works he adopted a style as modern as that of any of his contemporaries, Wagner not excluded. The production of *Aida*, at Cairo, Egypt, December 24th, 1871, revolutionized Italian opera and stamped Verdi as one of the greatest music-dramatists of the century. *Aida* was writen at the request of the Viceroy of Egypt to celebrate the opening of the Suez Canal. The Egyptian subject was deliberately chosen and was built upon a story by the famous Egyptologist, Marietta Bey. The libretto was prepared from the French of Du Locle by Antonio Ghislanzoni. It is in four acts and is very long, unless judiciously cut.

The Plot

The scene is laid in Memphis and Thebes in the time of the Pharaohs. *Aida* is the daughter of the King of Ethiopia, *Amonasro*. She has been captured and is held as a slave at the Court of Memphis. *Rhadamès*, a rising young Captain of the Guard, has fallen in love with her, but *Amneris*, daughter of the King of Egypt, is in love with him. During his absence in the wars, Amneris discovers that he and Aida are in love with each other and becomes furiously jealous. Rhadamès returns in triumph, bringing with him, as captive, Amonasro. The King releases all the prisoners except Amonasro and gives Amneris to Rhadamès as a token of his gratitude and a reward for his services to Egypt. Amonasro, plotting to regain his freedom and reopen hostilities against the Egyptians, discovers the secret affection of Aida and Rhadamès and forces Aida to discover from Rhadamès the plan of the next campaign so that the Ethiopians may be warned and the Egyptian plans

defeated. Rhadamès, unwilling to marry Amneris, is prevailed upon to give the information. But Amneris overhears the plot. She first tries to prevail upon Rhadamès to give up Aida, but, finding him immovable, denounces him as a traitor. He is condemned to be buried alive in a subterranean vault. When the vault is sealed, he discovers that Aida has concealed herself in it so that they may die together.

The Music

The greatest Aria in the opera comes early in the First Act. It is "Celeste Aida" (Heavenly Aida), sung by Rhadamès when he learns of his promotion to lead the campaign against the Ethiopians, and, in his happiness, he vows to lay his triumphs at Aida's feet. In the same connection, Aida's Aria, "Ritorna vincitor" (Return victorious) expresses her mingled emotions as she sees him go. In the Second Act, the "Triumphal March" stands out as one of the finest things of its kind. "O patria mia" (My native land), sung by Aida in the Third Act, tells of her love for the land of her birth and her despair of ever seeing it again. Amneris, in the Fourth Act, repents that she has doomed Rhadamès to a dreadful death and, in a dramatic scene, "Sacerdoti, compiste un delitto" (Priests, a crime you have committed), denounces the Priests for carrying out the sentence. The closing Duet, "La fatal pietra" (The fatal stone), by Aida and Rhadamès, is one of the high spots of the opera.

Gounod, Charles François (1818–1893)

Faust

Taking the musical world at large, there is little doubt that *Faust* is the most widely sung and most widely loved of all operas. The story, following somewhat freely Goethe's drama, has been a favorite with operatic composers, and Gounod's is not by any means the only setting which has won favor; but it has become so well known that now we instinctively think of the two together. The libretto is by Barbier and Carré. There are five acts.

The opera was first produced at the Théâtre Lyrique in Paris, March 19th, 1859, and its success at once placed Gounod in the front rank of then-living composers.

The Story

Faust, an aged scholar, has become disgusted with the limitations of human knowledge and his inability to solve the problems of Nature. He is about to commit suicide when the sound of merriment from the streets below arrests his attention. He curses human happiness and calls upon Satan to help him. Satan, in the guise of a gallant (*Mephistopheles*) appears and offers to give him youth and to satisfy all his desires if Faust will merely give up his soul! Faust agrees, upon sight of a vision of *Marguerite* at her spinning-wheel. Having drunk a magic potion, he is at once transformed into a handsome youth. He soon has an opportunity to meet Marguerite, who has been left by her soldier-brother, *Valentine*, in charge of the aged *Marta*. Faust, handsome and richly clothed, makes an impression upon Marguerite, which is heightened by a gift of a casket of jewels. Mephistopheles, by his artful flatteries, turns the head of the impressionable, if aged, Marta and takes her away, leaving the young people alone to enjoy each other's society. This is in the midst of the "Garden Scene" in Act III, when some of the most beautiful music of the opera appears. In the Fourth Act, all is changed. Faust has deserted Marguerite, who, having previously been a model of all the virtues, is now taunted for her human frailties. The soldiers return, among them Valentine, who surprises Mephistopheles in a mocking Serenade beneath Marguerite's window, challenges him to a duel which Faust fights and wins, through Mephistopheles' intervention, and Valentine falls, mortally wounded, cursing his sister. Marguerite loses her reason, kills her child and is thrown into prison. Faust and Mephistopheles visit her there, to persuade her to escape with them, but she refuses and dies, overcome by sorrow and remorse. A Chorus of Angels proclaims pardon for her erring soul, and the plans of Mephistopheles are foiled.

Important Musical Numbers

The opera is full of melodies which have won popular approval. In Act II the "Kermesse" music, especially the familiar "Waltz," and the Song of Farewell, "Dio possente" (Even bravest heart) of Valentine, the "Song of the Calf of Gold," by Mephistopheles, and the stirring "Scene of the Swords," stand out. In Act III *Siebel's* "Flower Song," Faust's Cavatina,

"Salve! dimora" (All hail, thou dwelling)—his most important solo in the opera—Marguerite's "Jewel Song" and "Ballad of the King of Thule," and the series of duets between Faust and Marguerite closing the act, make it the richest musically in the opera. Act IV brings Siebel's solo, "When all was young," the rollicking "Soldiers' Chorus," Mephistopheles' Serenade, "Catarina, while you play at sleeping," and the Church Scene. The *Ballet Music* was originally interpolated in this act. The outstanding number of Act V is the Prison Scene with its great Trio (Marguerite, Faust and Mephistopheles), the climax and close of the opera.

Bizet, Georges (1838–1875)

Carmen

Rivalling *Faust* in popularity, *Carmen* is known and enjoyed the world over. It is in four acts, the libretto by Meilhac and Halévy after a novel by Mérimée. The first performance was in Paris at the Opéra-Comique, March 3, 1875, and was received with a *storm of abuse.* Bizet did not long survive the hostile reception, his death occurring only three months later.

Plot of the Opera

The plot is laid in Spain, in and near Seville. *Carmen* is a gypsy who happens to be working in a cigarette-factory. *Don José* is an officer of the guard, on duty outside a guard-house near the factory. Carmen, attracted to Don José, starts a flirtation by throwing him a rose. A moment later she has become involved in a stabbing affray and is arrested and brought to the guard-house. Don José is prevailed upon to allow her to escape, thereby involving himself in serious disgrace. To escape the consequences of his act, he deserts his post and joins a band of smugglers with which Carmen is associated. *Escamillo* is a great Toreador and a hero among the smuggler-band. He, too, is an admirer of Carmen's, who, for the moment, however, shows favor to Don José. The life soon palls upon Don José, and Carmen loses her interest in him, when Escamillo joins the party. *Micaëla,* a former sweetheart of Don José's, arrives with a message from his dying mother. So he leaves the camp. The last act takes place before the Arena in Seville where Escamillo is winning another triumph. Carmen has

now openly transferred her fickle affections to the Toreador. Don José is waiting for her and pleads that she return to him, but she scornfully refuses. Beside himself with rage, he stabs her, and she dies amid the sounds of acclamation from the Arena where Escamillo is receiving the plaudits of the multitude.

The Music

Of the musical numbers, many have become familiar. In Act I, there are the "Habanera" (borrowed by the way, by Bizet from another composer) which Carmen sings to her admirers and the "Seguidilla" (Near the walls of Seville), in which she wheedles Don José into freeing her. In Act II, Carmen sings the "Gypsy Song," Escamillo the "Toreador Song" (with Chorus), and Don José pours out his love for Carmen in the "Flower Song." The Third Act contains Micaëla's Air, a great song for Soprano. There are also several short Orchestral Intermezzi which are of interest.

Mascagni, Pietro (1863–)

Cavalleria Rusticana (Rustic Chivalry)

The success of this opera was meteoric. Its composer, Mascagni, wrote it in the surprisingly short time of *eight days*, entered it in a contest then being carried on by the publishing house of Sonzogno, and *won the prize*. This was in 1890, the year in which the opera was first produced in Rome, winning immediate and sensational favor. It was the first success of its composer and his only really popular work. It is in one act; the libretto, based upon a simple Sicilian tale of Verga, is by Targioni-Torzetti and Menasci.

The Story

The scene is laid in a Sicilian village, and the story concerns *Turiddu*, a young soldier who has gone to war, leaving behind him his sweetheart, *Lola*. When he returns, she has married *Alfio*, a carter. The action takes place at Easter in the village square, before the church. When Turiddu finds that Lola has been false to him, he makes love to *Santuzza*, a village maid who is enamoured of him. But he soon tires of her; besides, Lola is not unwilling to receive his attentions. Santuzza's jealousy is aroused, so she

informs Alfio that Lola is unfaithful to him. He challenges Turiddu and kills him in a duel.

The Music

The most widely known musical selection is the *Intermezzo*, played during a lull in the action while the worshippers are at their devotions. Two other numbers, both by Turiddu, are well known. One is the "Siciliana" (Oh, Lola, with thy lips like crimson berries), sung behind the scenes before the curtain goes up; the other is the "Brindisi" (Drinking-Song), sung just before the quarrel leading up to the duel. The opera is intensely dramatic, not to say tragic, with few bright spots, but with an abundance of melodies of genuine Italian beauty.

Leoncavallo, Ruggiero (1858–1919)

Pagliacci (The Players)

In *Pagliacci* Leoncavallo, like Wagner, was his own librettist. It is a Tragic Opera in two acts, first performed in Milan, at the Teatro dal Verme, on May 21st, 1892. Its success was instantaneous, and Leoncavallo became at once famous as an operatic composer. He had previously had some reputation as a piano-virtuoso. *Pagliacci*, like *Cavalleria Rusticana*, is its composer's one bid for lasting fame.

The Plot

Like *Cavalleria Rusticana*, *Pagliacci* is a "blood-and-thunder" story. The scene is laid in a village in Calabria in the late 1860's at the time of a Church Festival. The plot concerns a band of strolling players (*Pagliacci*) headed by *Canio*. The story in brief is:

Tonio, the clown, attempts to make love to Canio's wife, *Nedda*, but is rebuffed and swears vengeance. *Silvio*, a rich young villager and ardent admirer of Nedda's, prevails upon her to elope with him at midnight. Tonio, who has been spying upon them, hastens to the village inn for Canio and brings him back too late to identify Nedda's visitor, but not too late to hear her promise to meet him. The Second Act is devoted to the Comedy which the players enact for the amusement of the villagers. Its plot bears such similarity to the experiences through which Canio, Nedda and

the rest have just been passing that, as the action progresses, Canio forgets that he is only acting, and the comedy soon turns into tragedy. He had before endeavored to make Nedda tell him the name of her lover, and, failing, had tried to kill her, but had been restrained. Now, again, in the midst of the action, he suddenly turns upon her and demands her lover's name. She tries to carry on the comedy, but by this time Canio is insane with jealousy and, when she refuses to answer his question, he stabs her. As she dies, she calls for Silvio, who appears, only to fall before Canio's deadly wrath.

The Music

The great musical number is the *Prologue*. As in *Cavalleria*, the first vocal number breaks into the Orchestral Introduction. Tonio, in his clown's garb, peeps through the curtain and (following the fashion of the Ancient Greek Tragedy) sings his *Prologue*, assuring the audience that the subject of the drama is taken from real life and that the composer has tried to portray his characters faithfully. Nedda's *Ballatella*, "Che volo d'augelli" (Ye birds without number) and Canio's Aria, "Vesti la giubba" (On with the play), are the outstanding numbers after the *Prologue*.

Sullivan, Arthur Seymour (1842–1900)

The Mikado

In the realm of Operetta, at least Operetta in English, the names of Gilbert and Sullivan stand out at the head of the list. W. S. Gilbert as the librettist and Sir Arthur Sullivan as the composer of the music have achieved a reputation as classics in this particular field. Of all their works, *The Mikado*, on a Japanese plot, as its name implies, is by common consent regarded as the greatest. It was produced in London in 1885.

Musical Numbers

Among the musical numbers from *The Mikado* which have become familiar throughout the English-speaking world are: "The Flowers that bloom in the Spring," "Three little Maids from School," "Tit-willow," "He's going to marry Yum-yum," and "A Wandering Minstrel."

De Koven, Reginald (1859–1920)

Robin Hood

First performed in Chicago, June 9th, 1890, by the famous company known as "The Bostonians," *Robin Hood* was repeated by the original company, throughout the length and breadth of the land, *more than four thousand times* and has since been revived for many hundreds of performances. Its libretto is by Harry B. Smith, who was responsible for many of the best comic-opera librettos that have been written in America. The opera is in three acts; the scene is laid in Sherwood Forest, near Nottingham, England, in the twelfth century.

The Story

The hero, *Robin Hood*, is the rightful Earl of Huntington, but the *Sheriff of Nottingham* refuses to recognize him, contending that *Sir Guy of Gisborne*, the Sheriff's ward, is the true Earl, since the dead Earl was alleged to have secretly married a peasant-girl, Sir Guy's mother. Robin and *Lady Marian Fitzwater*, a ward of the Crown, are in love with each other, but the Sheriff plans, in the absence of the *King* (Richard the Lion Heart) at the Crusades, to marry her to Sir Guy. In spite of her protests the plans for the wedding go on. In desperation, Robin accepts the invitation of a band of outlaws to become their leader, and much of the action of the opera concerns their exploits. The return of the King at the critical moment sets all right, and Robin is proclaimed Earl and marries Marian.

The Music

Naturally, in an opera with such a record of performances, there must be much pleasing music. The best-known song, "Oh promise me," was not originally a part of the opera, but was later interpolated. Scarcely less popular are the song of the "Brown October Ale" and the "Armorer's Song."

A List of the Best Operas is a rather formidable undertaking; but, since opera is in some respects the most conspicuous form of serious music, it is well to be acquainted

with at least the names of the operas and music-dramas which are likely to be found in the repertoire of the best opera-houses. Such as have already been mentioned will be omitted from the list which follows.

Operatic Masterpieces

Pergolesi: *La Serva Padrona* (The first Opera Buffa, or Italian Comic Opera).
Mozart: *Marriage of Figaro.*
Magic Flute.
Così fan tutte.
Beethoven: *Fidelio.*
von Weber: *Der Freischütz.*
Euryanthe.
Rossini: *William Tell.*
Meyerbeer: *The Prophet.*
L'Africaine.
Dinorah.
Donizetti: *Don Pasquale.*
L'Elisir d'Amore.
Bellini: *La Sonnambula.*
I Puritani.
Glinka: *A Life for the Czar.*
Thomas: *Mignon.*
Hamlet.
Wagner: *Rienzi.*
Flying Dutchman. (For Wagner's more frequently heard Operas and Music-Dramas, see Chapter XII, page 194.)
Verdi: *Il Trovatore.*
La Traviata.
Rigoletto.
Otello.
Falstaff.
Gounod: *Romeo and Juliet.*
Offenbach: *Tales of Hoffmann.*
Strauss, Johann: *The Bat.*
Goldmark: *Queen of Sheba.*
Ponchielli: *La Gioconda.*
Delibes: *Lakmé.*
Bizet: *Pearl Fishers.*
Moussorgsky: *Boris Godounow.*
Tschaikowsky: *Eugen Onégin.*
Massenet: *Thaïs.*
Hérodiade.

Massenet: *Manon.*
Le Jongleur de Notre-Dame.
Boito: *Mefistofele.*
Nerone.
Rimsky-Korsakoff: *Snow Maiden.*
Coq d'Or (Golden Cockerel)
d'Indy: *Fervaal.*
Humperdinck: *Hänsel und Gretel.*
Königskinder.
Kienzl: *Der Evangelimann.*
Der Kuhreigen.
Puccini: *La Bohème.*
La Tosca.
Manon Lescaut.
Madama Butterfly.
Girl of the Golden West.
Turandot.
Leoncavallo: *Zaza.*
Charpentier: *Louise.*
Franchetti: *Cristoforo Colombo.*
Paderewski: *Manru.*
Debussy: *Pelléas et Mélisande.*
Mascagni: *L'Amico Fritz.*
Iris.
Leroux: *Le Chemineau.*
Strauss, Richard: *Salome.*
Elektra.
Der Rosenkavalier.
Ariadne auf Naxos.
Dukas: *Ariane et Barbe-Bleu.*
Giordano: *Andrea Chenier.*
Fedora.
Granados: *Goyescas.*
Rabaud: *Marouf.*
Montemezzi: *L'Amore dei Tre Re.*
Wolf-Ferrari: *Secret of Suzanne.*
Le Donne Curiose.
Jewels of the Madonna.
Février: *Monna Vanna.*

While American composers of the older generation, like Buck (*Deseret* and *Serapis*) and Gleason (*Otho Visconti* and *Montezuma*) and their contemporaries, wrote operas, serious works of that period in America seldom

saw performance in any adequate fashion. It is only within perhaps a quarter-century that the works of American composers have been produced upon the New York or Chicago stages or in other adequate settings. Among the American-born who have been so fortunate are: J. C. Breil (*The Legend*), C. W. Cadman (*Shanewis*), J. A. Carpenter (*The Birthday of the Infanta*, Ballet), G. W. Chadwick (*Judith*), L. A. Coerne (*Zenobia* and *A Woman of Marblehead*), F. S. Converse (*The Pipe of Desire* and *The Sacrifice*), Reginald De Koven (*The Canterbury Pilgrims* and *Rip Van Winkle*), Earl Drake (*The Blind Girl of Castel-Cuillé*), Henry Hadley (*Azora, Daughter of Montezuma, Bianca, Cleopatra's Night, Atonement of Pan*), J. A. Hugo (*The Temple-Dancer*), W. J. McCoy (*The Hamadryads, The Cave-Man, Egypt*), Arthur Nevin (*Poia, Daughter of the Forest*), H. W. Parker (*Mona, Fairy-Land*), Frank Patterson, Willard Patton (*Pocahontas*), H. R. Shelley (*Romeo and Juliet*), T. M. Spelman (*The Sunken City*), Frank Van Der Stucken (*Vlasda*), R. H. Warren (*Phyllis*) and F. B. De Leone (*Alglala*). Outstanding among those who were born abroad but are Americans by adoption are: J. L. Browne (*La Corsicana*), Simon Buchhalter (*A Lovers' Knot*), Walter Damrosch (*The Scarlet Letter, Dove of Peace, Cyrano de Bergerac*), Pietro Floridia (*Paoletta, The Scarlet Letter*), Victor Herbert (*Natoma, Madeleine*), Bruno Oscar Klein (*Kenilworth*), and H. J. Stewart (*Bluff King Hal, Montezuma*).

American Operatic Composers

QUESTIONS ON CHAPTER XII

What is Opera? When and where did it originate?
What is "Grand" Opera, and whose names are particularly associated with it?
What is Music-Drama, and who is its greatest exponent?
What abuses have, from time to time, crept into Opera?
Who was Gluck and what did he do? Name some of his Operas.
Name Wagner's greatest works. In what important respect did his stories differ from Gluck's?

What important reforms did Wagner bring about? How did his Music-Dramas resemble the Ancient Greek Drama?

Name some of the greatest Composers of Opera.

What is meant by Light Opera or Operetta? Name some of its greatest exponents.

Tell the story of Mozart's *Don Giovanni* and name some of its most important musical numbers, and the circumstances of its composition and production.

In discussing the following Operas, give first the circumstances of their composition and production, second, the plot, and third, the names of the principal musical selections:

Oberon
The Barber of Seville
Norma
Lucia di Lammermoor
Les Huguenots
Lohengrin
Aida
Faust
Carmen
Cavalleria Rusticana
Pagliacci
The Mikado
Robin Hood

Give the names of a dozen Opera Composers from the list of Masterpieces, and at least one work of each.

Give the names of five American Operatic Composers.

What Operas have you heard? Who composed them? What were they about?

Can you add any Operas or Composers to the lists given?

POSTSCRIPT

This study has been confined to the types of music which appear most frequently upon serious programmes.

Necessary Omissions

The Symphony, the Opera, the Oratorio, Chamber-music and the Solo forms furnish the bulk of the music which the metropolitan season provides; but they do not by any means exhaust the list of musical offerings. There is, for instance, that very considerable body of Vocal and Choral music which includes the Duet, Trio, Quartette and the various types of Part-songs for Mixed, Male, and Female Voices. There are also a large number of Choral works, shorter or of lighter quality than the Oratorio or Cantata. Then there is the entire realm of Church-music, much of it of a high order of merit. In the instrumental realm, the Two-Piano literature has had to be entirely ignored, although it contains many works of great beauty and worth. Likewise the Overture, Symphonic Poem and Orchestral Suite have had to be dismissed with scant attention. Moreover, because there is a limit to the scope of such a study as this, it seemed wise, whenever it was necessary to select, that, other things being equal, the attention of the reader should be directed to the Classic or Early Modern Masterpieces, rather than the later compositions whose place in the Musical Hall of Fame is not yet entirely settled.

It is inevitable that many readers should look in vain for one or another of their favorite compositions or composers. It is likely that some may take issue with the selections made or the emphasis laid. To such the suggestion is respectfully offered that there has been no intention to interfere, by any choice here indicated, with the study and enjoyment of any and all other compositions that individual taste may dictate.

Enjoyment the Aim

Enjoyment and appreciation are, as before stated, after all largely matters of personal taste; so, in the last analysis, the "Bill of Fare" laid before the reader indicates only what is "Ready to Serve." There is a wide variety of "Dishes to Order" which the taste of the reader may desire and which in such case may be advantageously added to the printed menu. The sincerest desire of the purveyors is that, in one way or another, the appetite may be stimulated to the end that the good things of music may enter into the reader's life, to round out an education which would otherwise be one-sided and incomplete, and to entertain and inspire his spirit by the way.

Suggested References

In closing these studies, it has been thought wise to append the names of a few books which might be of service to the reader who desires to look up for himself at greater length the biographies and other matters of interest that may suggest themselves. This is not a Bibliography, or in any sense an exhaustive list. Rather, it contains the names of certain books, sometimes several of a kind, from which a choice may be made which will answer most of the questions that would arise. There should be, in the first place, a copy of the Score (music) of each composition studied. Next, *if desired*, a talking-machine or player-piano record of the composition, though some would, no doubt, prefer to omit this feature. Here is the list of suggested books:

ONE FROM THIS GROUP

Baker: Dictionary of Musical Terms,
Biographical Dictionary of Musicians.
Pratt: New Encyclopedia of Music and Musicians.
*Grove: Dictionary of Music and Musicians (with American Supplement).

ONE FROM THIS GROUP

*Pratt: History of Music.
Landormy: History of Music.
Hamilton: Outlines of Musical History.
Tapper-Goetschius: Essentials in Music History.
**Oxford History of Music.

The asterisk (*) indicates that the book is more suitable for advanced readers; (**) still more advanced.

ONE FROM THIS GROUP	Victor Book of the Opera. Apthorp: Operas Past and Present. Upton: Standard Operas. Standard Light Operas.
ONE FROM THIS GROUP	Goepp: Symphonies and Their Meaning. Henderson: The Orchestra and Orchestral Music. Upton: Standard Symphonies. Mason: Orchestral Instruments and what they do. *Weingartner: The Symphony since Beethoven.
ONE FROM THIS GROUP	Krehbiel: How to Listen to Music. Gow: The Structure of Music. Hanslick: The Beautiful in Music. Henderson: What is Good Music?
	Elson: Woman's Work in Music. Hughes: Contemporary American Composers. Gilman: Music of To-morrow. Lavignac: Music and Musicians. Maitland: English Music of the Nineteenth Century. Elson: Modern Composers of Europe. Hervey: Masters of French Music. *Mason: From Grieg to Brahms. *Huneker: Mezzo-Tints in Modern Music. *Krehbiel: Afro-American Folksongs. The Piano and its Music. Finck: Songs and Song-Writers Upton: Standard Oratorios. Standard Cantatas. Elson: Shakespeare and Music. *Dickinson: Education of the Music-Lover. *Niecks: Programme-Music.
CHOICE	Goetschius: Lessons in Musical Form. Harding: Analysis of Form.

The asterisk (*) indicates that the book is more suitable for advanced readers.

INDEX

Academic Festival Overture (Brahms), 166
Adelaide (Beethoven), 39
After a Dream (Fauré), 50
Aida (Verdi), 206
Air (Bach), 93
Alglala (De Leone), 216
Allah (Chadwick), 53
All Souls' Day (*Allerseelen*) (Strauss), 49
America—American:
  Chamber-Music, 142
  Choral Composers, 188
  Composers for Violin and Violoncello, 100, 103
  Folk-Music, 19
  Operatic Composers, 213, 215
  Orchestral Music, 172
  Organ Composers, 118
  Piano Composers, 81
  Song-Writers, 51
Ancient Music, 8
Andrews, George W. (*Amer., 1861*), 119
Andrews, Mark (*Eng.-Amer.*), 119
Après un rêve (Fauré), 50
Arabesque (Debussy), 80
Art, 1
Art-Song:
  Schubert and Schumann, 24
  From Mozart on, 34
Ascension-Sonata (Burleigh), 100
Asra, The (Rubinstein), 40
Ave Maria (Schubert), 29
Ave Maria (Shelley), 118

Bach, Johann Sebastian (*Germ., 1685-1750*), 25
  Choral Compositions, 176, 177, 179, 181, 186
  Orchestral Compositions, 170
  Organ Compositions, 111, 119
  Piano Compositions, 60
  Polyphonic Style, x, 10, 177
  Violin Compositions, 93, 103, 104
Balakirev, Mily Alexeievitch (*Russ., 1837-1910*), 171
Baldwin, Ralph L. (*Amer., 1872*), 119
Ballad of Trees and the Master (Chadwick), 53
Ballade and Polonaise (Vieuxtemps), 96
Ballantine, Edward (*Amer., 1886*), 172
Banks of the Don (Moussorgsky), 42
Bantock, Granville (*Eng., 1868*), 171
Barber of Seville (Rossini), 199
Barnby, Joseph (*Eng., 1838-1896*), 187
Barnes, Edward Shippen (*Amer., 1887*), 119
Barnett, Alice (*Amer.*), 54
Bartlett, Homer N. (*Amer., 1846-1920*), 85, 119
Bass Clarinet, 146, 148, 149
Bass Drum, 146, 151
Bass Viol, 90, 92, 145, 148
Bassoon, 122, 134, 146, 148, 149
Batiste, Antoine Édouard (*Fr., 1820-1876*), 107
Bauer, Marion (*Amer.*), 54, 103
Bax, Arnold (*Eng., 1883*), 142
Beach, Mrs. H. H. A. (*Amer., 1867*), 54, 85, 142, 172
Becker, René L. (*Alsatian-Amer., 1882*), 119
Beer, Jacob Liebmann (*See* MEYERBEER)
Beethoven, Ludwig van (*Germ., 1770-1827*), 58
  Chamber-Music, 122, 127, 130
  Choral Compositions, 186
  Opera, 157, 214
  Orchestral Compositions, 152, 157, 170
  Piano Compositions, 68
  Songs, 39
  Violin Compositions, 94, 103, 104, 122
Before the Dawn (Chadwick), 53
Bellini, Vincenzo (*Ital., 1801-1835*), 196, 200, 214
Benham, Victor (*Amer., 1871*), 142, 172
Bennett, William Sterndale (*Eng., 1816-1875*), 187
Bériot, Charles Auguste de (*Belg., 1802-1870*), 91, 153
Berlioz, Hector Louis (*Fr., 1803-1869*) 13, 145, 147, 153, 170, 186
Berwald, William Henry (*Germ.-Amer., 1864*), 189
Bird, Arthur (*Amer., 1856*), 119
Bizet, A. C. L. Georges (*Fr., 1838-1875*), 153, 196, 209, 214
Bloch, Ernest (*Swiss-Amer., 1880*), 55, 103, 143, 173
Bluebell (MacDowell), 52

Boccherini, Luigi (*Ital., 1743-1805*), 127, 128
Boito, Arrigo (*Ital., 1842-1918*), 215
Bonnet, Joseph (*Fr., 1884*), 108
Bornschein, Franz C. (*Amer., 1879*), 103, 189
Borodin, Alexander (*Russ., 1834-1887*), 171
Borowski, Felix (*Eng.-Amer., 1872*), 86, 119, 173
Brahms, Johannes (*Germ., 1833-1897*), 25, 58
- Chamber-Music, 138
- Choral Compositions, 177, 179, 185, 187
- Orchestral Compositions, 152, 164, 170
- Piano Compositions, 76, 86
- Songs, 36
- Violin Compositions, 97, 103, 104, 122

Branscombe, Gena (*Canadian, 1881*), 54
Breil, Joseph Carl (*Amer., 1870-1926*), 216
Brewer, John Hyatt (*Amer., 1856*), 119, 189
Bridge, Frank (*Eng., 1879*), 142, 171
Brockway, Howard A. (*Amer., 1870*), 54, 85, 189
Browne, John Lewis (*Eng.-Amer., 1866*), 119, 173, 216
Bruch, Max (*Germ., 1838-1920*), 102, 104, 122, 187
Bruckner, Anton (*Germ., 1824-1896*), 171
Buchhalter, Simon (*Russ.-Amer., 1881*), 216
Buck, Dudley (*Amer., 1839-1909*), 54, 85, 119, 172, 188, 215
Bullard, Frederick F. (*Amer., 1864-1904*), 54, 189
Burleigh, Cecil (*Amer., 1885*), 85, 100, 172
Burleigh, Harry (*Amer., 1866*), 54
Busch, Carl (*Danish-Amer., 1862*), 173, 188
Buxtehude, Dietrich (*Danish, 1637-1707*), 111

Cadman, Charles Wakefield (*Amer., 1881*), 54, 85, 189, 216
Campbell-Tipton, Louis (*Amer., 1877-1921*), 54
Canon, Canonic, 62
Cantata, 123, 176, 191
Capriccio (Händel), 65
Caprice Viennois (Kreisler), 99
Carmen (Bizet), 209
Carnaval des Animaux (*Carnival of the Animals*) (Saint-Saëns), 101
Carpenter, John Alden (*Amer., 1876*), 54, 84, 103, 122, 172, 216
Casella, Alfredo (*Ital., 1883*), 142, 172
Cavalleria Rusticana (Mascagni), 210
Cavatina (Raff), 97
Celesta, 146, 148
'Cello (*See* VIOLONCELLO)
Chabrier, Alexis Emmanuel (*Fr., 1841-1894*), 171
Chadwick, George Whitefield (*Amer., 1854*), 53, 142, 172, 189, 216
Chamber-Music, 122, 144
Chant de Bonheur (Lemare), 117
Charpentier, Gustave (*Fr., 1860*), 215
Chausson, Ernest (*Fr., 1855-1899*), 50
Chopin, Frédéric François (*Polish, 1810-1849*), 13, 74, 58
Chorale (*Wachet auf!*) (Bach), 111
Choral Music, 176, 191
Clair de lune (Debussy), 80
Clarinet, 122, 134, 146, 149
Classical, ix, 12, 13, 36, 70, 91
Clover, The (MacDowell), 52
Coda (Codetta), 31, 36, 67, 124
Coerne, Louis Adolphe (*Amer., 1870-1922*), 172, 216
Cole, Rossetter G. (*Amer., 1866*), 119, 172, 189
Coleridge-Taylor, Samuel (*Eng.* [*negro*], *1875-1912*), 188
Comic Opera, 199
Concert-Overture, 152
Concerto (Mendelssohn), 96
Concerto (Saint-Saëns), 101
Concerto (Wieniawski), 98
Consolation (Liszt), 76
Contrabass, 92
Contra-bassoon, 149
Converse, Frederick S. (*Amer., 1871*), 142, 172, 189, 216
Coombs, Charles Whitney (*Amer., 1859*), 55, 189
Cor Anglais, 146, 149
Corelli, Arcangelo (*Ital., 1653-1713*), 90, 103
Cornet, 150
Counterpoint, v, 62
Country Feast (Moussorgsky), 42
Couperin, François (*Fr., 1668-1733*), 111
Cowen, Frederic Hymen (*Eng.-Jamaican, 1852*), 188
Cradle-Song (Brahms), 37

Cradle-Song of the Poor (Moussorgsky), 41
Creation, The (Haydn), 182
Crist, Bainbridge (*Amer., 1883*), 54, 85
Cristofori, Bartolommeo (*Ital., 1655-1731*), 58
Cui, César (*Russ., 1835-1918*), 98, 171
Cymbals, 12, 146, 151

Damrosch, Leopold (*Germ.-Amer., 1832-1885*), 189
Damrosch, Walter Johannes (*Germ.-Amer., 1862*), 55, 173, 216
Dance-Caprice (Grieg), 78
Davies, Henry Walford (*Eng., 1869*), 142, 171
Death and the Maiden (Schubert), 159
Death and the Peasant (Moussorgsky), 43
De Bériot (*See* Bériot)
Debussy, Claude Achille (*Fr., 1862-1918*), 47, 49, 59, 79, 142, 171, 196, 215
Dedication (Franz), 35
Dedication (Schumann), 31
De Koven, Reginald (*Amer., 1859-1920*), 54, 196, 213, 216
De Lamarter, Eric (*Amer., 1880*), 119, 143, 172
De Leone, Francesco B. (*Amer., 1887*), 216
Delibes, Léo (*Fr., 1836-1891*), 214
Delius, Frederick (*Eng., 1863*), 172
Demarest, Clifford (*Amer., 1874*), 119, 189
Dethier, Gaston M. (*Belg.-Amer., 1875*), 119
Dickinson, Clarence (*Amer., 1873*), 119
Diggle, Roland (*Eng.-Amer., 1885*), 119
Dillon, Fanny (*Amer.*), 85
d'Indy (*See* Indy)
Di Pirani (*See* Pirani)
Don Giovanni (Mozart), 196
Donizetti, Gaetano (*Ital., 1797-1848*), 196, 201, 214
Drake, Earl R. (*Amer., 1865-1916*), 216
Dream in the Twilight (Strauss), 49
Drum, 12, 146, 151
Dubois, Théodore (*Fr., 1837*), 187
Dukas, Paul (*Fr., 1865*), 171, 215
Dunn, James P. (*Amer., 1884*), 54
Duparc, Henri (*Fr., 1848*), 50
Dvořák, Antonin (*Boh., 1841-1904*), 44, 86, 140, 152, 167, 187
Dvorsky, Michel (*See* Josef Hofmann)

Elf-King's Oath (*See* Oberon)
Elgar, Edward (*Eng., 1857*), 119, 122, 171, 177, 179, 188
Elijah (Mendelssohn), 183
Engel, Carl (*Fr.-Amer., 1883*), 55
England—English, 22, 59, 117, 142, 154, 177, 179, 197, 212
English Horn (*See* Cor Anglais)
Erlanger, Camille (*Fr., 1863-1919*)
Erl-King, The (Schubert), 29
Euryanthe, Overture (von Weber), 159
Evening (Fauré), 51

Fairchild, Blair (*Amer., 1877*), 172
Farwell, Arthur (*Amer., 1872*), 85
Fauré, Gabriel Urbain (*Fr., 1845-1924*), 50, 59, 142, 171, 188
Faust (Gounod), 207
Federlein, Gottfried Heinrich (*Amer., 1883*), 119
Ferrata, Giuseppe (*Ital.-Amer., 1865*), 55, 86, 189
First Modern Suite (MacDowell), 82
First Primrose, The (Grieg), 44
Fisher, William Arms (*Amer., 1861*), 55
Flagler, Isaac Van Vleck (*Amer., 1844-1909*), 119
Floridia, Pietro (*Ital.-Amer., 1860*), 216
Flotow, Friedrich von (*Mecklenburg, 1812-1883*)
Flute, 122, 146, 149
Foerster, Adolph Martin (*Amer., 1854*), 54, 85, 142
Folk-Music, Folk-Song, 4, 16, 23, 24
Foote, Arthur William (*Amer., 1853*), 54, 119, 142, 172, 189
Forest Scenes (Schumann), 72
For Music (Franz), 35
Forsyth, Cecil (*Eng., 1870*), 55
Foster, Fay (*Amer.*), 54
Foster, Stephen Collins (*Amer., 1826-1864*), 19, 54
Fourdrain, Felix (*Fr., 1880*), 50
Franchetti, Alberto (*Ital., 1860*), 215
Franck, César Auguste (*Belg.-Fr., 1822-1890*), 60
  Chamber-Music, 137
  Choral Compositions, 177, 179, 187
  Orchestral Compositions, 152, 164, 170
  Organ Compositions, 108, 114, 119
  Violin Compositions, 96, 122
Franz, Robert (*Germ., 1815-1892*), 25, 34, 37

French Horn (*See* Horn)
Frescobaldi, Girolamo (*Ital., 1583-1643*), 111
Friml, Charles Rudolf (*Boh.-Amer., 1881*), 196
From an Old Garden (MacDowell), 52
From a Wandering Iceberg (MacDowell), 83
From the Depths (MacDowell), 83
From the New World, Symphony (Dvořák), 167
Fugue (MacDowell), 82
Fugue in D (Bach), 64
Fugue (Little) for Organ (Bach), 111
Funeral March on the Death of a Hero (Beethoven), 69
Funeral March, Piano-Quintette (Schumann), 137

Gade, Niels Wilhelm (*Dan., 1817-1890*), 187
Gallico, Paolo (*Austr., 1868*), 190
Gardner, Samuel (*Amer.*), 103
Gaul, Alfred Robert (*Eng., 1837-1913*), 187
Gavotte (Martini), 100
Gavotte (Saint-Saëns), 78
German, J. Edward [properly G. E. Jones] (*Eng., 1862*), 172
German Requiem (Brahms), 185
Gilbert, Henry F. B. (*Amer., 1868*), 172
Gilchrist, William Wallace (*Amer., 1846-1916*), 189
Gillette, James R. (*Amer.*), 119
Giordano, Umberto (*Ital., 1867*), 215
Glazounov, Alexander Constantinovitch (*Russ., 1865*), 171
Gleason, Frederic Grant (*Amer., 1848-1903*), 172, 189
Glière, Reinhold Moritzovitch (*Russ., 1875*), 171
Glinka, Michail Ivanovitch (*Russ., 1804-1857*), 214
Glockenspiel, 151
Gloria Domini (Noble), 118, 188
Gluck, Christoph Willibald von (*Germ., 1714-1787*), xi, 25, 192, 193, 195
Godowsky, Leopold (*Polish-Amer., 1870*), 86
Goldmark, Karl (*Hung., 1830-1915*), 172, 214
Goldmark, Rubin (*Amer., 1872*), 142, 172
Gomes, Antonio Carlos (*Brazilian, 1839-1896*)
Gong, 146, 151
Goodrich, John Wallace (*Amer., 1871*), 189
Goossens, Eugène (*Eng., 1893*), 142
Gottschalk, Louis Moreau (*Amer., 1829-1869*), 85
Gounod, Charles François (*Fr., 1818-1893*), 187, 196, 207, 214
Grainger, Percy Aldridge (*Australian-Amer., 1882*), 86, 143, 173
Granados y Campina, Enrique (*Span., 1867-1916*), 215
Grand Chorus in March-Form (Guilmant), 116
Grand Opera, 192
Grasse, Edwin (*Amer., 1884*), 103
Great Organ, 110
Grieg, Edvard Hagerup (*Norwegian, 1843-1907*), 59
  Chamber-Music, 141
  Orchestral Music, 153
  Piano Music, 78
  Songs, 44
  Violin Music, 99, 122
Griffes, Charles Tomlinson (*Amer., 1884-1920*), 54, 84
Gruenberg, Louis (*Amer.*), 103
Guilmant, Félix Alexandre (*Fr., 1837-1911*), 107, 115, 119
Guion, David W. (*Amer.*), 85
Gypsy Airs (Sarasate), 99
Gypsy Melodies (Dvořák), 44

Hadley, Henry Kimball (*Amer., 1871*), 54, 85, 103, 142, 172, 188, 216
Hagemann, Richard (*Holland-Amer., 1882*), 55
Hahn, Reynaldo (*Venezuelan-Fr., 1874*), 50
Halévy, Jacques François Fromental Élie (*Fr., 1799-1862*)
Händel, Georg Frideric (*Germ.-Eng., 1685-1759*), x, 22, 25
  Oratorio, 176, 177, 179, 186
  Orchestral Music, 170
  Organ Music, 111, 119
  Piano Music, 65
  Violin Music, 93
Hanson, Howard (*Amer.*), 172
Harker, F. Flaxington (*Scotch-Amer., 1876*), 119, 189
Hark, Hark, My Soul (Chadwick), 53
Hark, Hark, the Lark (Schubert), 29
Harmati, Sandor (*Hung.-Amer.*), 103
Harmonics, 91
Harmonious Blacksmith, The (Händel), 22, 65
Harp, 121, 148

Harpsichord, 57
Hartmann, Arthur Martinus (*Hung.-Amer., 1881*), 103
Hawley, Charles Beach (*Amer., 1858-1915*), 54
Haydn, Franz Josef (*Austr., 1732-1809*), 12, 25, 58
Chamber-Music, 122, 127
Oratorio, 177, 179, 182, 186
Orchestral Music, 152, 153
Piano Music, 66
Songs, 39
Hedge-Roses (Schubert), 29
Herbert, Victor (*Irish-Amer., 1859-1924*), 173, 196, 216
He, the Noblest of the Noble (Schumann), 32
Hexentanz (MacDowell), 82
Hill, Edward Burlingame (*Amer., 1872*), 172
Hindemith, Paul (*Germ., 1895*), 142
Hofmann, Josef Casimir (*Polish-Amer., 1876*), 86
Holbrooke, Josef (*Eng., 1878*), 142
Holst, Gustav von (*Eng., 1874*), 172
Homer, Sidney (*Amer., 1864*), 54
Honegger, Arthur (*Fr., 1892*), 142, 171
Hopak (Moussorgsky), 43
Hopkins, Harry Patterson (*Amer., 1873*), 142
Hopkinson, Francis (*Amer., 1737-1791*), 3
Horn, 122, 134, 146, 150
Horn Quartet, 122
Hugo, John Adam (*Amer., 1873*), 216
Huguenots, The (Meyerbeer), 202
Humperdinck, Engelbert (*Germ., 1854-1921*), 196, 215
Hungarian Dance (Brahms), 97
Huss, Henry Holden (*Amer., 1862*), 85, 142

I'll not Complain (*Ich grolle nicht*) (Schumann), 31
I Love Thee (Grieg), 45
Impromptu (Schubert), 71
Indian Drums, 151
Indy, Vincent d' (*Fr., 1851*), 171, 188, 215
In Mid-Ocean (MacDowell), 83
Intermezzo (Brahms), 59
Intermezzo (MacDowell), 83
In the Forest (Schumann), 32
Invention (Bach), 61
Ireland, John (*Eng., 1879*), 142

Jacobi, Frederick (*Amer., 1891*), 142, 173
James, Philip (*Amer., 1890*), 119
Jensen, Adolf (*Germ., 1837-1879*), 43, 187
Jepson, Harry Benjamin (*Amer., 1870*), 119
Joachim, Joseph (*Hung., 1831-1907*), 97, 165
Johns, Clayton (*Amer., 1857*), 55
Jonás, Alberto (*Span., 1868*), 86
Jones, German Edward (*See* EDWARD GERMAN)
Joseffy, Rafael (*Hung.-Amer., 1852-1915*), 86
Jupiter Symphony (Mozart), 156

Kelley, Edgar Stillman (*Amer., 1857*), 142, 173, 188
Kelterborn, Louis (*Amer., 1891*), 173
Kettle-Drums, 146
Keyboard Instruments, 57, 89, 106, 121
Kienzl, Wilhelm (*Austr., 1857*), 215
Kinder, Ralph (*Eng.-Amer., 1876*), 119
Klein, Bruno Oscar (*Germ.-Amer., 1858-1911*), 216
Kneisel, Franz (*Rumanian-Germ., 1865*), 103
Koechlin, Charles (*Fr., 1867*), 50
Kol Nidrei (Bruch), 102
Korngold, Erich Wolfgang (*Moravian, 1897*), 142
Kramer, Arthur Walter (*Amer., 1890*), 54
Kreisler, Fritz (*Austr., 1875*), 91, 99
Kreutzer, Rodolphe (*Fr., 1766-1831*), 103
Kriens, Christiaan Pieter Willem (*Holland-Amer., 1881*), 103
Kroeger, Ernest Richard (*Amer., 1862*), 85, 143

La Forge, Frank (*Amer., 1879*), 54
Lalo, Édouard Victor Antoine (*Fr., 1823-1892*)
Largo (Händel), 93
Legend (Wieniawski), 98
Lemare, Edwin Henry (*Eng.-Amer., 1865*), 108, 117
Lemmens, Nicolas Jacques (*Belg., 1823-1881*), 107
Leoncavallo, Ruggiero (*Ital., 1858-1919*), 196, 211, 215
Leonore Overture (Beethoven), 153, 157
Leroux, Xavier Henri Napoléon (*Fr., 1863-1919*), 215

Les Préludes (Liszt), 162
Lester, Thomas William (*Eng.-Amer., 1889*), 190
Lewis, Leo Rich. (*Amer., 1865*), 189
Liebestraum (Liszt), 76
Light Opera, 193, 196
Liszt, Franz (*Hung., 1811-1886*), 58, 187, 204
  Orchestral Music, 153, 162
  Piano Music, 75
Little Dustman, The (Brahms), 37
Little Prelude and Fugue in F, for Organ (Bach), 111
Little Prelude in D (Bach), 62
Lœffler, Charles Martin Tornov (*Alsatian-Amer., 1861*), 55, 143, 173
Lohengrin (Wagner), 194, 204
Lorelei, Die (Liszt), 40
Lortzing, Gustav Albert (*Germ., 1801-1851*)
Lotus-Flower, The (Schumann), 31
Love-Dream (Liszt), 76
Love-Song (Brahms), 38
Lucia di Lammermoor (Donizetti), 201
Lutkin, Peter Christian (*Amer., 1858*), 189

MacDowell, Edward Alexander (*Amer., 1861-1908*), 52, 81, 171
Macfarlane, William Charles (*Eng.-Amer., 1870*), 119
Maelzel, Johann Nepomuk (*Germ., 1772-1838*), 159
Magpie and the Little Gypsy Dancer, The (Moussorgsky), 42
Mahler, Gustav (*Boh., 1860-1911*), 171
Mandoline (Debussy), 48
Manfred Overture (Schumann), 161
Marchand, Louis (*Fr., 1669-1732*), 111
Marcia funebre sulla morte d'un eroe (Beethoven), 69
Marschner, Heinrich August (*Germ., 1795-1861*)
Martini, Giambattista (*Ital., 1706-1784*), 100
Marzo, Eduardo (*Ital.-Amer., 1852*), 190
Mascagni, Pietro (*Ital., 1863*), 196, 210, 215
Mason, Daniel Gregory (*Amer., 1873*), 54, 85, 103, 143, 173
Mason, William (*Amer., 1829-1908*), 85
Massenet, Jules Émile Frédéric (*Fr., 1842-1912*), 188, 196, 214
Matthews, Harry Alexander (*Eng.-Amer., 1879*), 119, 190
Matthews, John Sebastian (*Eng.-Amer., 1879*), 190
May-Night (Palmgren), 81
McCoy, William J. (*Amer., 1848*), 173, 216
McKinley, Carl (*Amer.*), 173
Meeting, A. (Fauré), 50
Melodie (Rachmaninoff), 80
Mendelssohn-Bartholdy, Felix (*Germ., 1809-1847*), 58
  Chamber-Music, 135
  Orchestral Music, 152, 170
  Oratorio, 176, 179, 183, 186
  Organ Music, 112, 119
  Piano Music, 73
  Violin Music, 96, 122
Merkel, Gustav Adolf (*Germ., 1827-1885*), 107
Messiah, The (Händel), 178, 179
Meyerbeer, Giacomo (Jakob Liebmann Beer) (*Germ., 1791-1864*), 192, 196, 202, 214
Middelschulte, Wilhelm (*Germ.-Amer., 1863*), 119
Mikado, The (Sullivan), 211
Milhaud, Darius (*Fr., 1892*), 142, 171
Military Symphony (Haydn), 154
Minuet (Beethoven), 94
Minuet (Boccherini), 128
Moline, Lily Wadhams (*Amer.*), 119
Moment musical (Schubert), 71
Montemezzi, Italo (*Ital., 1875*), 215
Moonlight (Schumann), 32
Moonlight Sonata (Beethoven), 70
Morris, Harold (*Amer.*), 85
Moszkowski, Moritz (*Pol., 1854-1925*), 79, 86
Moussorgsky, Modest Petrovitch (*Russ., 1835-1881*), 41, 171, 196, 214
Mozart, Wolfgang Amadeus (*Austr., 1756-1791*), 25, 58
  Chamber-Music, 122, 128
  Opera, 192, 196, 214
  Orchestral Music, 152, 155, 170
  Piano Music, 67
  Songs, 39
Music-Drama, xi, 4 192, 217
My Mother Bids Me Bind My Hair (Haydn), 39
My Peace Thou Art (Schubert), 29
My Queen (Brahms), 38
Myrtles (Schumann), 31

Nautilus (MacDowell), 83
Nevin, Arthur Finley (*Amer., 1871*), 143, 173, 189, 216

Nevin, Ethelbert Woodbridge (*Amer., 1862-1901*), 54, 85
Night, The (Strauss), 49
Noble, Thomas Tertius (*Eng.-Amer., 1867*), 118, 173, 188
Nocturne (Chopin), 75
Nocturne (Grieg), 78
Nocturne (Liszt), 76
Norma (Bellini), 200
Norris, Homer Albert (*Amer., 1860-1920*), 189
Notturno (Grieg), 78

Oberon (von Weber), 197
Oboe, 12, 122, 146, 149
Octette (Mendelssohn), 135
Octette (Schubert), 134
Offenbach, Jacques (*Fr., 1819-1880*), 196, 214
Oldberg, Arne (*Amer., 1874*), 85, 143, 173
Opera, 192–217
O, Press Thy Cheek (Jensen), 43
Oratorio, 176, 191
Orchestra, 145, 175
Orchestral Prelude, Suite, etc., 151, 152, 153
Orem, Preston Ware (*Amer.*), 173
Organ, The, 106, 121
Organ Sonata (Guilmant), 115
Organ Sonata (Mendelssohn), 112
Organ Sonata (Volckmar), 113
Organ Suite (Rogers), 118
Organ Symphony (Widor), 116
Orientale (Cui), 98
Ornstein, Leo (*Russ.-Amer., 1895*), 86, 143
Out of my Soul's Great Sadness (Franz), 35
Overture, 151, 152
  Academic Festival, 166
  Euryanthe, 159
  Leonore, 153, 157
  Manfred, 161
  Oberon, 152
  Tannhäuser, 152, 163

Pachelbel, Johann (*Germ., 1653-1706*), 111
Paderewski, Ignaz Jan (*Pol., 1860*), 215
Paganini, Niccolo (*Ital., 1782-1840*), 91
Pagliacci (Leoncavallo), 211
Paisiello, Giovanni (*Ital., 1741-1816*), 199
Palestrina, Giovanni Pierluigi da (*Ital., 1525-1594*), x, 10, 186
Palmgren, Selim (*Finnish, 1878*), 81
Parker, Horatio William (*Amer., 1863-1919*), 54, 119, 143, 172, 188, 216
Pastoral Sonata (Rheinberger), 115
Pastoral Symphony (Beethoven), 170
Pastorale (Guilmant), 115
Pathétique, Symphony (Tschaikowsky), 166
Patterson, Frank (*Amer.*), 216
Patton, Willard (*Amer., 1853*), 216
Peasant Cradle-Song (Moussorgsky), 42
Pedals, Pedal-Keyboard, 106
Percussion, Instruments of, 146, 151
Pergolesi, Giovanni Battista (*Ital., 1710-1736*), 214
Perosi, Lorenzo (*Ital., 1872*), 188
Perpetuum mobile (Ries), 99
Piano-Quartette (Brahms, Schumann), 136, 139
Piano-Quintette (Brahms, Franck, Schumann), 136, 138, 139
Piccolo, 146, 149
Pièce Héroïque (Franck), 114
Pierné, Henri Constant Gabriel (*Fr., 1863*), 188
Pirani, Eugenio di (*Ital.-Amer., 1852*), 86
Pizzetti, Ildebrando (*Ital., 1880*), 142
Players, The (*See* Pagliacci)
Polonaise Américaine (Carpenter), 84
Ponchielli, Amilcare (*Ital., 1834-1886*), 214
Popper, David (*Boh., 1843-1913*), 102
Powell, John (*Amer., 1882*), 54, 85, 103, 173
Præludium (MacDowell), 82
Prelude (Bach), 64, 65
Prelude (Chopin), 75
Prelude and Fugue (Bach), 64
Préludes, Les (Liszt), 162
Program Music, x, 152, 153, 162
Prokofiev, Sergei (*Russ., 1891*)
Prophet Bird, The (Schumann), 72
Protheroe, Daniel (*Welsh-Amer., 1866*), 190
Puccini, Giacomo (*Ital., 1858-1924*), 196, 215

Rabaud, Henri Benjamin (*Fr., 1873*), 215
Rachmaninoff, Sergei Vassilievitch (*Russ., 1873*), 80, 171
Raff, Joseph Joachim (*Swiss, 1822-1882*), 97, 171
Ravel, Maurice (*Fr., 1875*), 49, 59, 142, 171

Reed Instruments, 12, 149
Reger, Max (*Germ., 1873-1916*), 142, 171
Request (Franz), 35
Requiem, German (Brahms), 185
Respighi, Ottorino (*Ital., 1879*), 171
Reverie (Schumann), 72
Reyer, Louis Étienne Ernest (*Fr., 1823-1909*)
Rhapsody (Brahms), 77
Rhapsody (MacDowell), 82
Rheinberger, Josef Gabriel (*Liechtenstein, 1839-1901*), 107, 114, 119, 187
Ries, Franz (*Germ., 1846*), 99
Rimsky-Korsakow, Nikolai Andreyevitch (*Russ., 1844-1908*), 153, 215
Robin Hood (De Koven), 213
Rode, Jacques Pierre Joseph (*Fr., 1774-1830*), 91
Rogers, James Hotchkiss (*Amer., 1857*), 54, 108, 118, 189
Romance (Beethoven), 94
Romance (Debussy), 47
Romance (Schumann), 72
Romance (Wieniawski), 98
Romance sans paroles (Saint-Saëns), 78
Romantic, x, 59, 152
Rondo, 123, 125
Rondo Capriccioso (Mendelssohn), 73
Ropartz, Joseph Guy Marie (*Fr., 1864*), 171
Rose Complained, The (Franz), 35
Rossini, Gioachino Antonio (*Ital., 1792-1868*), 179, 192, 196, 199, 214
Rubinstein, Anton Gregorovitch (*Russ., 1829-1894*), 40, 142, 187
Russell, George Alexander (*Amer., 1880*), 119
Rustic Chivalry (*See* Cavalleria Rusticana)
Rybner, Peter Martin Cornelius (*Danish-Amer., 1855*), 190

Saar, Louis Victor Franz (*Holland-Amer., 1868*), 55, 86, 143, 173
Saint-Saëns, Charles Camille (*Fr., 1835-1921*), 59, 77, 101, 103, 104, 122, 153, 171, 187
Salon-Music, 122
Salter, Mary Turner (*Amer., 1856*), 54
Sapphic Ode (Brahms), 38
Sarasate, Pablo de (*Sp., 1841-1908*), 91, 99
Scenes from Childhood (Schumann), 72
Schelling, Ernest Henry (*Amer., 1876*), 85, 173
Schenck, Elliott (*Amer.*), 173
Scherzo, 123
Schmitt, Florent (*Fr., 1870*), 142, 171
Schoenberg, Arnold (*Austr., 1874*), 142, 171
Schoenfeld, Henry (*Amer., 1857*), 173
Schradieck, Henry (*Germ.-Amer., 1846-1918*), 103
Schroeder, Alwin (*Germ.-Amer., 1855*), 103
Schroeder, Wm. (*Amer.*), 173
Schubert, Franz Peter (*Austr., 1797-1828*), 25, 58, 186
  Chamber-Music, 132
  Orchestral Music, 152, 160
  Piano Music, 70
  Songs, 28
Schumann, Georg Alfred (*Germ., 1866*), 188
Schumann, Robert Alexander (*Germ., 1810-1856*), 25, 58, 186
  Chamber-Music, 136
  Orchestral Music, 152, 161, 170
  Piano Music, 71
  Songs, 30, 36
Schütz, Heinrich (*Germ., 1585-1672*), 176, 186
Score, 110, 146
Scotch Poem (MacDowell), 82
Scotch Snap, 20
Scott, Cyril Meir (*Eng., 1879*), 142, 171
Scriabin, Alexander Nikolaievitch (*Russ., 1872-1915*), 171
Sea, The (MacDowell), 52
Sea-Pieces (MacDowell), 83
Second Concerto (Wieniawski), 98
Secrecy (Wolf), 46
Serenade (Schubert), 29
Serenade (Strauss), 48
Serenata (Mozart), 129
Severn, Edmund (*Eng.-Amer., 1862*), 103, 173
Sextette, String (Brahms), 138
Shapleigh, Bertram (*Amer., 1871*), 189
Shelley, Harry Rowe (*Amer., 1858*), 54, 118, 143, 173, 189, 216
Shepherd, Arthur (*Amer., 1880*)
Sherwood, William Hall (*Amer., 1854-1911*), 85
Sibelius, Jean (*Finnish, 1865*), 59, 81, 171
Silcher, Philipp Friedrich (*Germ., 1789-1860*), 22, 40
Sinding, Christian (*Norwegian, 1856*), 172

Sinfonia, 61
Six Little Preludes (Bach), 62
Six Poems after Heine (MacDowell), 82
Skilton, Charles Sanford (*Amer., 1868*), 173, 189
Sleepers, Wake (Bach), 111, 181
Slide Trombone, 150
Smetana, Bedřich (*Boh., 1824-1884*), 142, 172
Smith, David Stanley (*Amer., 1877*), 143, 173, 189
Smith, Gerrit (*Amer., 1859-1912*), 189
Snare Drum, 146, 151
Solemn Prelude from *Gloria Domini* (Noble), 118
Solvejg's Song (Grieg), 45
Some Little Things (Wolf), 47
Sonata, 58, 123
(Beethoven), 69, 70, 86, 94, 103
(Brahms), 103
(Burleigh), 100
(Franck), 96
(Grieg), 99
(Guilmant), 115
(Händel), 93
(Haydn), 66, 67
(MacDowell), 81
(Martini), 100
(Mendelssohn), 112
(Mozart), 68
(Rheinberger), 115
(Volckmar), 113
Sonata:
Appassionata, 86
Pastoral, 115
Quasi una Fantasia, 70
Sonata-Allegro, 123, 124
Song, 4, 16, 23, 24, 55
Song (MacDowell), 83
Songs and Dances of Death (Moussorgsky), 43
Songs My Mother Taught Me (Dvořák), 44
Song Without Words (Mendelssohn), 73
Song Without Words (Saint-Saëns), 78
Sonneck, Oscar George Theodore (*Amer., 1873*), 55
Sowerby, Leo (*Amer., 1895*), 85 103, 143, 173
Spalding, Albert (*Amer., 1888*), 103, 143
Spelman, Timothy Mather (*Amer., 1891*), 216
Spiering, Theodore (*Amer., 1871-1925*), 103
Spinet, 57
Spohr, Louis (*Germ., 1784-1859*), 122, 142, 171, 186
Spring-Night (Schumann), 32
Spross, Charles Gilbert (*Amer., 1874*), 54
Stainer, John (*Eng., 1840-1901*), 187
Stanford, Charles Villiers (*Irish, 1852-1924*), 142, 171
Stanley, Albert Augustus (*Amer., 1851*), 173, 189
Starlight (MacDowell), 83
Sternberg, Constantin Ivanovitch von (*Russ.-Amer., 1852-1924*), 86
Stewart, Humphrey John (*Eng.-Amer., 1856*), 216
Stock, Frederick A. (*Germ.-Amer., 1872*), 173
Stoessel, Albert Frederic (*Amer., 1894*), 143, 173
Stojowski, Sigismund Denis Antoine (*Pol.-Amer., 1870*), 86, 173
Stops (Organ), 109
Stoughton, R. Spaulding (*Amer.*), 119
Stradivari, Antonio (*Ital., 1644-1737*), 90
Strauss, Johann (*Austr., 1825-1899*), 196, 214
Strauss, Richard (*Germ., 1864*), 48, 142, 153, 171, 196, 215, 145, 169
Stravinsky, Igor Fedorovitch (*Russ., 1882*), 171
Strickland, Lily (*Amer.*), 55
String Bass (*See* CONTRABASS)
Stringed Instruments, 90, 105, 122, 145
String Quartette, 122
(Beethoven), 130, 131
(Dvořák), 140
(Franck), 137
(Grieg), 141
(Haydn), 127
(Mozart), 128, 129, 130
(Schubert), 132, 133, 159
(Tschaikowsky), 140
String Sextette (Brahms), 138
Strong, George Templeton (*Amer., 1856*), 173
Strube, Gustav (*Germ.-Amer., 1867*), 173, 190
Suite, 58
Orchestral, 151, 152, 153
Organ, 118
Violin, 99
Suite:
Bergamasque (Debussy), 80
First Modern (MacDowell), 82
First Organ (Rogers), 118
Violin (Ries), 99

Sullivan, Arthur Seymour (*Eng., 1842-1900*), 187, 196, 212
Sunshine Song (Grieg), 45
Svećenski, Louis (*Croatian-Amer., 1862*), 103
Swan, The (Grieg), 45
Swan, The (Saint-Saëns), 101
Swan-Song (Schubert), 29
Swell-Organ, 110
Symphonic Poem, 151, 152, 153, 162
  Les Préludes, 162
  Till Eulenspiegel's Merry Pranks, 169
Symphony, 58, 123, 151
  (Beethoven), 157, 158, 159
  (Brahms), 164, 165
  (Dvořák), 167
  (Franck), 164
  (Haydn), 154, 155
  (Mozart), 155, 156
  (Schubert), 160, 161
  (Tschaikowsky), 166
  (Widor), 116

Tambourine, 151
Tannhäuser Overture (Wagner), 152, 163, 194
Tartini, Giuseppe (*Ital., 1692-1770*), 90, 103
Taylor, Joseph Deems (*Amer., 1885*), 54, 173, 189
Thayer, Whitney Eugene (*Amer., 1838-1889*), 119
Theme and Variations, 67
Thomas, Charles Louis Ambroise (*Fr., 1811-1896*), 214
Thou art so like a flower (Schumann), 31
Thou art to me (Chadwick), 53
Thy Beaming Eyes (MacDowell), 52
Till Eulenspiegel's Merry Pranks (Strauss), 169
Timpani, 146, 151
'Tis the Spring (Wolf), 46
Toccata and Fugue (Bach), 112
To me thou art a flower (Schumann), 31
To Rest, to Rest (Wolf), 46
To the Sea (MacDowell), 83
To the Sunshine (Schumann), 32
Tourte, François (*Fr., 1747-1835*), 90
To You (Strauss), 49
Traum durch die Dämmerung (Strauss), 48
Träumerei (Schumann), 72
Triangle, 12, 146, 151
Trio (Beethoven), 131, 132
Trio (Mendelssohn), 135
Trio (Schubert), 133
Trombone, 146, 150
Truette, Everett Ellsworth (*Amer., 1861*), 119
Trumpet, 12, 146, 150
Tschaikowsky, Peter Ilyitch (*Russ., 1840-1893*), 104, 214
  Chamber-Music, 140
  Orchestral Music, 145, 151, 152, 153, 166, 171
  Songs, 44
  Violin Music, 104
Tuba, 146, 150
Two Grenadiers, The (Schumann), 32

Unfinished Symphony (Schubert), 161

Valse Brillante (Moszkowski), 79
Van der Stucken, Frank Valentin (*Amer., 1858*), 216
Variations (Beethoven), 131
Variations (Händel), 65
Variations (Mozart), 68
Verdi, Giuseppe (*Ital., 1813-1901*), 187, 196, 206, 214
Vierne, Louis Victor Jules (*Fr., 1870*), 119
Vieuxtemps, Henri (*Belg., 1820-1881*), 91, 96
Vincent, Henry Bethuel (*Amer., 1872*), 189
Viola, 92, 122, 148
Viola da Gamba, 92
Violet, The (Mozart), 39
Violin, 90, 122, 148
Violin Concerto, 96, 98
Violin Sonata, 91, 94, 96, 99, 103
Violoncello, 92, 100, 122, 148
Viotti, Giovanni Battista (*Ital., 1753-1824*), 90, 104
Virginal, 57
Vision (Rheinberger), 114
Vitali, Giovanni Battista (*Ital., 1644-1692*), 103
Vito (Popper), 102
Vivaldi, Antonio (*Ital., 1680-1743*), 90
Vocal Music, 7, 16, 56, 176, 216
Vogel als Prophet (Schumann), 72
Vogrich, Max Wilhelm Carl (*Transylvanian-Amer., 1852-1916*), 190
Volckmar, Wilhelm Valentin (*Germ., 1812-1887*), 113
Volkmann, Friedrich Robert (*Germ., 1815-1883*), 142
Von Sternberg (*See* STERNBERG)
Von Weber (*See* WEBER)

Wagner, Wilhelm Richard (*Germ., 1813-1883*), 152, 163, 170, 192, 193, 194, 204, 214
Waltz (Brahms), 77
Waltz (Chopin), 94
Wanderer, The (Schubert), 29
Ward, Frank Edwin (*Amer., 1872*), 173, 189
Ware, Harriet (*Amer., 1877*), 54, 85, 189
Warren, Richard Henry (*Amer., 1859*), 216
Warum? (Schumann), 72
Watts, Wintter (*Amer., 1886*), 54
Weber, Carl Maria von (*Germ., 1786-1826*), 152, 159, 170, 196, 197, 214
Weidig, Adolf (*Germ.-Amer., 1867*), 143
Weigl, Joseph (*Austr., 1766-1846*), 131
Well-Tempered Clavichord, 63
Weyla's Song (Wolf), 47
White Peacock, The (Griffes), 84
Whithorne, Emerson (*Amer., 1884*), 55, 85, 143
Whiting, Arthur Battelle (*Amer., 1861*), 85
Whiting, George Elbridge (*Amer., 1842-1923*), 189
Whitmer, Thomas Carl (*Amer., 1873*), 189
Who is Sylvia? (Schubert), 29
Why? (Schumann), 72
Widor, Charles Marie (*Fr., 1845*), 108
Wieniawski, Henri (*Pol., 1835-1880*), 91, 98
Wieniawski, Joseph (*Pol., 1837-1912*), 98
Willeke, Willem (*Holland-Amer., 1878*), 103
Williams, Ralph Vaughn (*Eng., 1872*), 142, 171
Wilson, Mortimer (*Amer., 1876*), 85, 143
Wind-Instruments, 146, 149, 150
Witches' Dance (MacDowell), 82
Wolf, Hugo (*Styrian, 1860-1903*), 45
Wolf-Ferrari, Ermanno (*Ital., 1876*), 188, 196, 215
Woman's Love and Life (Schumann), 32
Woodman, Raymond Huntington (*Amer., 1861*), 54, 119, 189
Wood-Wind, 146, 148, 149

Xerxes, *Largo* from (Händel), 93
Xylophone, 146, 151

Ye who have yearned (Tschaikowsky), 44
Yon, Pietro Alessandro (*Ital.-Amer., 1886*), 108, 119

Zeckwer, Camille (*Amer., 1875-1924*), 85, 143

MT6. E68M7

a39001 003052845b

780.1
E65m
M.C.